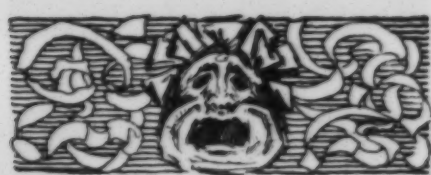


TWENTY-EIGHT PAGES



THE NEW YORK

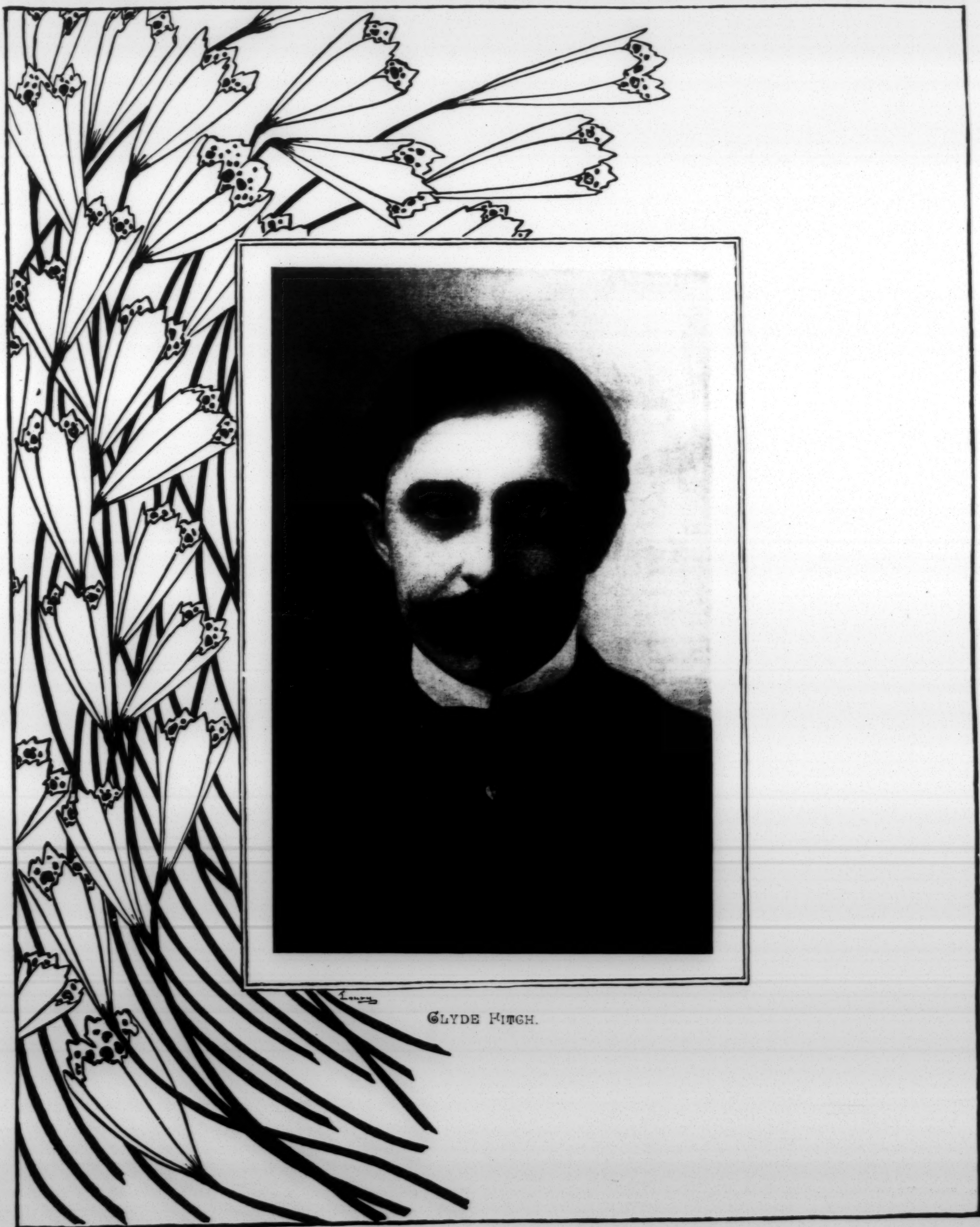


DRAMATIC MIRROR

VOL. XLI., No. 1,062

NEW YORK: SATURDAY, APRIL 29, 1899.

PRICE TEN CENTS.





CHAUNCEY.

He used to sing uncommon well
 "The Palma," and such as that;
 He warbled high-class music like
 A born aristocrat;
 And who that listened then to him,
 And all enchanted sat,
 Surmised that he would blossom out
 "As Irish as your hat!"

Yet so it was, and now the name
 Of Olcott seems to be
 Worth quite as much as if it had
 A Celtic pedigree;
 And while some others' idols are
 The maids of high degree,
 Gay Chauncey finds the servant girl
 A lavish devotee.

THE MATINEE GIRL.

It was good to read about Colonel Ingersoll and General Miles at the circus the other evening. And no little boys along as an excuse that they had just come on account of the children.

If there is one experience that makes us feel like unto children it is to watch the elephants go round the ring and the lady in the fleecy skirts undulate along on the back of a horse in time to music.

You may talk all you please about crocuses and arbutus blossoms, but one never knows that Spring is really here until the shrill toot of the elephant is heard in the land and the odor of the tan bark begins to emanate from Madison Square Garden.

The man who likes to go to the circus cannot be wholly bad. There must be in him some lingering longings for childhood's faiths and illusions; some freshness of soul that has escaped the blighting frosts of life that come of table d'hôte dinners and experience.

The circus is the true fountain of perpetual youth, from which we stoop to drink with each succeeding Springtime and rise refreshed, renewed and believing in things once more.

"Men are only boys grown tall—
 Hearts don't change much after all!"

That is true of girls, too—only, alas and alack!—it's quite the proper thing to be a gay old boy, while to be a gay old girl is—well, isn't, don't you know.

I put on a disguise the other afternoon ("Hist! Have you the papers?") and went up to see Madame Fi Fi, and I confess I failed to see all the wickedness that I had read of.

With the exception of Louise Beaudet's rather candid exhibition of her underself it was quite a domestic drama. I expected that my cheeks would be dyed with burning blushes from start to finish, but they weren't.

Louise Beaudet is one of the greatest surprises on the stage to-day. She sang *The Little Duke* at Booth's Theatre years ago before

I was born, but Uncle Dudley, who went with me, says she looks younger and prettier than ever.

Off the stage she looks demure, small, something like a little school teacher from Brooklyn out on a Saturday afternoon ice cream soda spree.

On the stage, as Fi Fi, she becomes a Lurline, a Broadway bacchante and a peacherino. And—well, she must have her stockings made to order. Below the waist she is, as Uncle Dud said, a succession of surprises.

I was constantly reminded of that reiterative child, Red Riding Hood, who made the wolf so tired by saying, "Oh, gran'ma! what big eyes you have!" "Oh, gran'ma, what a big mouth you have!" "Oh, gran'ma! what big feet you have!"

But if Louise Beaudet had been the wolf she would reply: "All the better for a play at the Manhattan, my dear!"

John T. Sullivan, for whom I have always had a friendly feeling ever since I saw Henry Miller swat him around the stage in *Heartsease*, to my mind is the gem of the show.

He acts a character part that might easily be overdone or might be degenerated into a Warfieldian burlesque, as so many of our stage Hebrews are by the men who act them.

Sullivan's work as the Jew is carefully studied. The character is finely acted and kept within rigid limits. When there are so many bad actors mulling and mouthing about the stage in Shakespearean parts it is a pleasure to see one who not only has an intelligent conception of his role, but the power to act it as well.

It is hard to see a stage Jew who won't make faces. Almost as hard as to see a stage drunkard who won't stagger. Yet there are lots of Jews who keep their faces straight as a string, just as there are lots of intoxicated men whose legs remain sober.

De Belleville, several seasons ago, gave us a new type of Jew in *Men and Women*, and it

was a refreshing change from the old, goat-whiskered, shoe-string-selling Hebrew that is almost as much of a chestnut as the stage drunkard type.

Sullivan has dared to play his part on new lines, and I can't resist throwing a few at him in consequence. If I were a Willie Winter or a Meltzer I should say, "He gives a forcible rendition of his part marked by a notable absence of mugging."

Mugging is not an elegant word. It wouldn't do for a dog collar inscription, or the name of a play, but it is an expressive form of the verb "to mug."

I heard it first on a roof. I went up to the photograph gallery of the Mutoscope Company, which is situated on a roof, and found a variety quartet posing before the camera.

They were doing a burlesque cake-walk, and they had to get their entire act—at least all its telling points—into a space of twenty-nine seconds, during which the big machine recorded five hundred films.

I acted as umpire, holding my watch and timing them while the shutter clicked open and shut, and suddenly, as they came down the center of the stage about the twentieth second of the act, one of them turned to the other and said between his teeth, "Keep up the muggin'; keep up the muggin'."

Afterward I inquired what mugging meant, and found that it was past participle of the verb "to mug"—which means to distort the face unnaturally.

Now when I see a young and ambitious actor who seems to think that suppressed force and realism are expressed in faces that only suggest a hearty repast of premature apples, I think of the afternoon that I learned what mugging meant.

Amelia Bingham, in *The Cuckoo* fairly dazzles us with her gowns—gowns that are a revelation as to the point of perfection that stage dressing has reached in this end of the century days.

And Julia Marlowe, the dimpled, in her gorgeous court train, makes us think of famous queens who trod the stage in tawdry velvet and gilt crowns and canton flannel ermine.

The stage queen of to-day is lined with taffeta and trimmed with real lace. Her pearls are real, and her crown very likely once rested on the head of some queen in a real court. Her ermine never made a back fence musical.

Europe is full of impoverished monarchs nowadays who are glad to realize on their sceptres and their coronets if a rich American comes along.

Miss Bingham's cloth gown in the first act is an admirable model for those women to follow who make the stage their fashion book.

It is blue—a beautiful shade of blue—and it is embroidered in one of the new cut-out designs. The bodice is very smart and pretty, with a little *guimpe* of white chiffon. The skirt is made with a double effect and finished with scallops that fall over an underskirt embroidered to match the waist.

There is nothing to jar one in that frock, nor in the little house gown that she wears when she comes back to her trusting husband with hat pins untouched and untarnished reputation.

No husband could refuse to forgive a woman in white chiffon and old lace, flounced and outlined with hand-made tucks—now could he? If modern wives given to gallivanting and afternoon teas only kept a stock of these dresses on hand their husbands would stand fairly paralyzed with admiration, and would feel how unworthy they were to criticize a well-dressed woman.

The wife who returns to repent her little trip into the country in soiled eiderdown and old slippers makes the mistake of her life.

White chiffon and yellow lace are the sort of sackcloth and ashes that are most effective nowadays.

Eleanor Moretti, who plays the naughty lady, does so in one of the serpentine spangled gowns that seem made for the stage adventures.

They all wear 'em, and over at the Waldorf every woman who came in to dinner the other night looked dreadfully wicked to me.

At first I couldn't make out why it was, but after I thought over it I became convinced that it was the spangled gowns.

There is something suggestively devilish in those scaly, black, shining things when they are made over one of the clinging skirts of the day, and every actress with an adventuresome part to play has realized their possibilities and has laid in a supply of spangles.

I say "laid in a supply" advisedly, for from the time you first put one of these gowns on you begin to shed spangles. Even a New York detective couldn't miss your trail.

Which, of course, would not be convenient for an adventuresome. But after seeing two or three of these wicked ladies in plays and then finding that the spangles conveyed the impression of innate badness, I came home and gave my spangled gown to the cook.

She's a bad cook, and the gown will suit her style. I will get me a white chiffon and old lace instead. I'd rather look like a whited sepulchre any day than like a glittering serpent, although I will admit there is not much choice in the matter.

Mrs. Langtry is coming back to America. Madame Patti contemplates a tour, Mary Anderson Navarro will probably be in New York by the time you read this, and "dear old America" will have her innings on steamer decks, where the wily interviewers will await their prey.

Jane Marcy is coming over in a yacht, which is an innovation more striking than a milk bath. There is a great deal of rivalry between those Paris opera girls, and I shouldn't be at all surprised to hear that the next of the much advertised beauties who visits us will arrive in a balloon.

Theatrical first-nights just now are enlivened by the presence of any number of professional chappies and chappinesses. Seasons are closing all over the country, and these wanderers are getting back to Broadway.

One reads a lot about the hardships of theatrical travel and all that, but I notice that all these merry mummers look as though they had been off on a pleasure trip. And they seem to enjoy the various attractions at the theatres quite as much as though they didn't know how the thunder worked and the wind howled and the snow fell back of the stage.

They are as generous in their applause as in their criticism, and listening to some very original opinions expressed the other afternoon at a Broadway theatre the idea came to my mind that theatrical criticisms from an actor's point of view would be an original idea which some

of the editors of the Sunday Omelets ought to put in practice.

It might be difficult to get the actors to criticize their fellows in cold print, but they are not a bit afraid to roast them in the theatre. And they are just as ready to go into spasms of enthusiasm over a point well emphasized or a speech well spoken.

A critic who knew how to act, to criticize and to write would be—but then, it couldn't be. The graduated horse editor, the obituary reporter and the police court man will continue to break and make great dramatic reputations until the end of the chapter.

Sometimes when I read a morning criticism of a new production in the newspapers I am reminded of the story of the new policeman who spent his first week in calm and undisturbed tranquillity. Nothing seemed to happen on his beat, and it was intimated that it would be good for his health if he discovered something.

He went out and immediately arrested a consumptive-looking man who was leaning against a lamp post.

"What are you arresting me for?" demanded the victim; "I'm not doing anything."

"That's just the trouble with me," said the new policeman; "come along now!"

Then they made him a roundsman.

THE MATINEE GIRL.

REMINISCENCES OF THE KEELEYS.

"Here is an anecdote of poor dear old Mrs. Keeley," writes Howard Paul from London, "whose death you recently recorded at the age of ninety-three. I played 'Nap' and whist with her when she was eighty-six, and her vigor and good spirits were remarkable. Now for the anecdote. Shirley Brooks, once editor of *Punch*, had taken a cottage in the country and devoted himself to rearing fowls, ducks, pigs, etc. One day a pig was killed and a loin of the animal was sent to Mrs. Keeley with this sentence, 'His end was peace, so I send you a piece of his end.' When the loin appeared on the table—but the story had better be told as Mr. Keeley used to tell it. 'Mother was talking about the pork and where it came from, and what message accompanied it—' 'His end was peace, so I send you a piece of his end,' and she remarked, 'So clever of Shirley, you know; when he sent us the parcel he wrote on a piece of paper inside, 'His end was peace, so I send you a bit of the pig.' No wonder that Keeley used to laugh as he told the story against his wife.

"Another story, also against the old lady, Montague Williams, her son-in-law—who was some time a London magistrate—used to relate. In their early married life Mr. Keeley was in the habit of visiting a club near Covent Garden. He would occasionally start playing unlimited loo on a Saturday night, and keep it up till four or five on the Sunday morning. On one Sunday morning, going home to their lodgings in Long Acre, he found Mrs. Keeley fast asleep. That day had been 'treasure' and he was carrying in his pocket a bundle of notes representing his and his wife's monthly salary. He proceeded to carefully deposit them in his boots and crept noiselessly into bed.

"Later on, early in the Sunday afternoon, Frank Matthews, who had been of the card party, called to take Keeley out for a walk. He found Mrs. Keeley in tears and heard from her that he had lost his money, as she had looked in all his pockets. Matthews protested that he had been with him all the time and he could not have lost it, and that Mrs. Keeley must be mistaken. 'No, no,' she sobbed, 'I'm not mistaken, there's not a shilling left.' Frank went into the next room to see if Keeley was awake and how matters stood. He found him sitting up in bed screaming with laughter. 'Shut the door, Frank,' he whispered, with that queer twinkle of his; 'she thought I was asleep. First she searched my waistcoat, then my trousers, and then my coat, but found nothing. But it's all right, Frank, the money's in my boot.'"

SOL SMITH RUSSELL ADDRESSES STUDENTS.

Sol Smith Russell addressed the students of Illinois College at Jacksonville, Ill., on April 19. He spoke of beginning his theatrical career in that city at the age of fourteen years, when he took part in a home talent performance in the old Odd Fellows' Hall, and said the early days of his career were days of struggle and privation, and his first salaried position was in a theatre at Cairo, Ill., at \$6 per week. The actor gave many interesting details of his life, impressing particularly upon his hearers the fact that success in any line means keeping everlastingly at it in the face of all opposition. He said it took twenty years of hard work before he received much recognition from the public. Mr. Russell gave several sketches, including "Agin the Skule House," and a bit from one of John B. Gough's addresses. The half-hour with the veteran actor proved a very profitable and enjoyable one for the students.

DEATH OF A THEATRE OWNER.

The Hon. H. A. W. Tabor, who built, and until a few years ago owned, the Tabor Grand Opera House, Denver, Col., died in that city April 11 of appendicitis. He was one of the foremost pioneers of Colorado, who struck it rich in Leadville in the early days, and after amassing a fortune of \$12,000,000 used it generously in developing and improving the State. During his eventful career he was successively farmer, miner, capitalist, United States Senator, Lieutenant-Governor, and was, at the time of his death, postmaster at Denver. Shortly after acquiring his fortune he built the first high-class theatre in Leadville, and later erected the magnificent Tabor Grand in Denver, that even at the present day compares very favorably with the more recently built playhouses in the smaller American cities. Mr. Tabor was a brother-in-law of Manager Peter McCourt.

ENGAGEMENTS.

Ed W. Rowland, manager, and Edwin Clifford, agent, re-engaged for The Heart of Chicago next season. They have returned to Chicago to complete bookings.

Claudia Petite, to succeed Minnie Ashley as Mollie Seamore in *The Geisha*.

Katherine De Barry, with Eugenie Blair, for Anne Wildairs in *A Lady of Quality*—her third season with Miss Blair.

Hilda Clark, Snitz Edwards, and Harry P. Stone, with De Wolf Hopper, succeeding Nella Bergen, Alfred Klein, and George W. Barnum.

E. J. Devine, re-engaged as business manager for the Gorman Brothers next season. Mr. Devine is now at his home, Brattleboro, Vt.

IN OTHER CITIES.

SAN FRANCISCO.

The past two weeks has been remarkably dull, theatrically. We are now passing through the interval between two seasons and there is little of interest.

The Bostonians still hold forth at the Columbia. It is wonderful how they draw, considering that they have been seen here so often before. Rob Roy ran for the first two weeks of their engagement, then, 3. The Serenade was played for one week. Barnabee was the same old Duke of Santa Cruz. Macdonald was as picturesque as ever as Count Alvarado. Broderick as Romero was not Cowles exactly, but he was well liked in the part. Helen Bertram made a charming Yvonne, and Jessie Bartlett Davis was a better Dolores than she was last season. William McDonald, a young Californian basso, who joined the co. a year ago, was very satisfactory as El Gato. Robin Hood was revived 10. All the characters were the same as of yore, with the exception of Will Scarlet, enacted by Broderick, vice Cowles, resigned. Helen Bertram was a sweet Maid Marion. The fifth and last week of the engagement opens 17, and will be divided between Rob Roy, The Serenade, and Robin Hood. By the way, on the night of 14 The Bostonians celebrated the twentieth anniversary of their first performance. They appeared at the Boston Theatre April 14, 1879. In Pinafore, under engagement to Miss M. H. Ober. They were known as the Boston Ideals.

The Southwell Opera co. kept on The Black Hussar at the Grand Opera House until 10, when The Queen's Lace Handkerchief was substituted. The all-round work of this co. is very good indeed, and the stars continue to grow in popular favor, notably Edith Mason, Hattie Bell Ladd, and Tom Persse. Erminie 17.

At the Tivoli George Lusk's spectacular extravaganza, Beautiful Goldenlocks, went very well. Edwin Stevens has made a great hit as a prestidigitator and his half hour à la Herrmann was one of the brightest bits in the evening's entertainment. The Little Trooper 17, for the first time at the Tivoli.

The Charity Ball was presented 3 at the Alhambra. Ernest Hastings was effective as John Van Buren. Adelaide Fitzallen was thoroughly at home in the part of Anne Cruger. Marie Howe, Laura Crews, Juliet Crosby, and Margaret Marshall all did good work. Humberg was revived 10. Hastings got a deal of humor out of the character of Jack Luster. Clarence Montaine did a good piece of character work as Jacob Bartz. Marie Howe scored a hit as Mrs. Judge Snaw. A Bad Lot, new to this coast, 17.

Married, Not Married, was put on at the Alhambra 3. Agnes Herndon, Albert Andrus, Ed. Witt Clinton, Ed. O'Connor, and Laura Alberta are deserving of mention in their respective parts. It was, however, the last dying gasp of this unfortunate enterprise. Morosco saw the death of cheap, lurid melodrama in this city. What will next be done with the Alhambra no one knows.

George Cooper returns to the Tivoli in two weeks to play Juliette Diamant in a revival of The Geisha. Charles W. Swain, late of the Alhambra, will play Won Hi.

Manager M. K. Leavitt, of the Comedy, announces a Summer season at the theatre, to open about May 1. Leavitt has renewed his lease of the theatre for another year and will go East shortly to book attractions. A Hebrew opera co. will open his season. FRED S. MYRTLE.

MILWAUKEE.

A Royal Prisoner received its first production on any stage at the Bijou Opera House 16. The following comprised the cast: Alexis Razumovskii, True S. James; Count Ivan Schonvokoff, Frederic Beck; Major Vanka, James Jackson; Nicholas Kolski, Edwin Felix; Moloff, Edwin R. Price; Olaf, Oscar Randolph; Housloff, Charles A. Wardello; Sabel, Henry R. Gray; Marko, Samuel J. Wood; Theodora Vanka, Phoebe Clark; Morderia, Florence I. Foster; Elizabeth Petrovna, Empress of Russia, Jessamine Rodgers. The piece is styled a high-class romantic comedy in four acts, the author's name being withheld. The first act shows the guard room of a fortress in St. Petersburg, Russia, in the year 1741. A prince of the royal house is confined therein for plotting against the throne. In the same fortress is detained Alexis Razumovskii, a young lieutenant, charged with flirting with the wife of an Imperial Minister. For some inexplicable reason the royal prisoner is enabled to make his escape, with the aid of the lieutenant, who is unaware of the prisoner's name or rank. At this point the Imperial Minister, Count Schonvokoff, arrives upon the scene, bearing a lengthy document from the Empress regarding the disposal of the prisoner, whose identity is apparently unknown to anybody except the Empress and Major Vanka, the governor of the prison. The latter, having heard meanwhile of his prisoner's escape, is at a loss what to do, whereupon the young lieutenant steps forward and declares that he is the person referred to in the document, which satisfies the Minister, who takes his leave. A secret visit is then made by the Empress to her supposed relative, who, recognizing in her only the vision of his dreams, makes love to her, so much so that the lady's pleasure that she orders his removal to the palace. The minister is finally discovered through a letter written by the real prince to his liberator, the lieutenant, whereat much confusion and dismay is caused and the young officer is sentenced to die by the hand of the Empress herself, according to the treason code. When she raises the sword, however, to deal the death blow her spirit falls her, and instead of killing the offender she spares his life, promotes him in rank, offers him her hand in marriage, and finally pardons him that henceforth capital punishment is abolished in her empire. The discovery that the prince is not a traitor as alleged adds to the general happiness, and the curtain falls at this juncture. The plot is slender, the dialogue is uninteresting, the humor is exceedingly flat, the situations are impossible, and the construction of the whole play is bad. Hampered with such a task the actors could do but little. The best work was done by Jessamine Rodgers as the Empress Elizabeth, who acted an inconsistent part in a comprehensive and finished manner. True S. James made a good looking young lieutenant, but seemed out of his element. Frederic Beck as the Minister presented a dignified appearance, but read his meaningless lines in a lifeless manner, and was too much given to posing. The costumes were handsome and correct, the scenery was pretty, but the furnishings were altogether out of keeping with the period, and the stage-management, with all due allowance for a first-night, was very bad. Too Much Money 23-29.

My Partner was the week's offering at the Academy, the attraction 17 testing the capacity of the house. Max von Mitzel made his first appearance with the co. as Ned Singleton and won immediate favor. He has good looks and a fine stage presence, and his forcible enactment of the role stamped him a valuable addition to the co. and a member that will undoubtedly become very popular. Nan Milfin gave a very impressive performance as Mary Brandon, playing her emotional scenes with perfect naturalness and admirable effect. Eugene Moore gave another splendid portrayal as Joe Saunders. Frederick Paulding as Major Britt brought out the humor of the part and won much applause. Donald Bowles again lost his identity as Wing Lee and scored a decided hit. In the role of Scraggs William Yerrance again proved himself a conscientious artist, drawing the character with skill and startling realism. Irving Brooks as Brandon displayed another excellent make-up and played the role with dignity. R. A. Berthelot had the best opportunity yet offered him as Sam Bowler, and delighted all his admirers and friends by his exceedingly clever work. Samuel Lewis was good in character bit. Gertrude Homan was as petite and delightful as ever in the part of Grace, and Mary Davenport won general praise as Poole. The stage settings were picturesque and the performance was keenly re-

lated. Trilby 24-30, with Frederick Paulding as Svengali.

The regular season at the Pabst was brought to a close 16 by the Web and Wachner Stock co. in a fine production of Im Weissen Ross (At the White Horse Tavern). The audience was large and unusually demonstrative. The Milwaukee Musical Society gave its three hundred and eighty-seventh concert at the Pabst 18 and presented with great success Tinel's Godoleva. The soloists were Hildegard Hoffmann, of Brooklyn; Christine Nielsen-Dreier, and W. A. Wegener, of Chicago; David Pfrangon Davies, of London, and Wally Vizay and Hermann Kurtzisch, of Milwaukee. Sonnenenthal will appear in Nathan der Weise at the Pabst 21.

On and Off was given at the Davidson 16-19. The Moth and the Flame will finish out the week 20-22. House dark 23-29.

Frank E. Hatch left for a brief visit to New York 19, after which he will go to Atlanta to superintend the opening of the new stock co. His departure has caused much genuine regret, which, however, was allayed by the expectation of his return in the Autumn. Mr. Hatch has furnished the patrons of the Academy with many an artistic treat, and has earned universal praise and admiration, and to his untiring efforts is due much of the credit for the raising of the Academy from a state of oblivion to its present position of prosperity and success.

Nance O'Neil will open an extended engagement at the Bijou Opera House 30, presenting a large repertoire of standard tragedies and emotional dramas.

Before his final departure Emanuel Reicher, the noted German actor, will give a reading from the works of Gerhart Hauptmann. Hermann Sudermann, Detlev von Lillencron, and Gustave Falke at the Athenaeum 24.

Burton E. Emmett has arrived here to look after the press work at the Academy, and has already proved himself a valuable acquisition to the Thambousser and Hatch forces.

James E. Nelson, late with the Marie Walnwright co., is in town.

CLAUDE L. N. NORRIS.

BUFFALO.

Shore Acres, with Archie Boyd in the principal role, did a good business at the Star 13-15. Mr. Boyd gave an exceedingly clever impersonation of Nathaniel Berry, his work in the more intense passages being perfect. He was supported by a fairly well balanced co. The Joel Gatos of George K. Henney was good as was the Josiah Blake of William H. Burton. Belle Theodore was excellent in her familiar impersonation of Ann Berry. The White Heather 17-19. William H. Crane 20-22. Paur Symphony Orchestra 23. Richard Mansfield 24, 25.

A Female Drummer did probably the biggest week's business of the season at the Lyceum 17-22. The house was sold out at every performance, standing room being at a premium. Willis P. Sweetnam was easily the best entertainer in the production. His humor pervaded the entire performance, and in his monologue he told his old stories and several equally good new ones. Johnstone Bennett was given ample opportunity to show her versatility. George Richards and Eugene Canfield were artistic and amusing. Oscar L. Figman did well in the role of Corset Stage, and Payson Graham looked charming as Mrs. Wood R. Smooth. Nellie O'Neil found immediate favor with the audience. The White Slave 24-29.

J. Newton Drew has returned to this city after a long and prosperous season on the road.

Al Caldwell is here in the interests of The White Slave co. He reports a prosperous season that will close in this city 29.

Frances Drake, of What Happened to Jones, has planned a long tropical trip for her Summer vacation. The co. will close in Philadelphia 22, and the following Wednesday Miss Drake will sail for Havana, and from there begin an extended journey through our new possessions. She will return by way of Mexico. She will write for a syndicate of papers a series of letters concerning her trip. Miss Drake's theatrical plans for the future are not yet definitely determined. She may be a member of the Shubert Stock co. at one of the local houses.

Dan Godfrey's Band will be heard at Music Hall 22.

According to present rumor, both the Star and Lyceum theatres will present stock productions during the Summer.

Manager Robert Cummings, of Toronto, has been in the city on business the past week.

RENNOLD WOLF.

PORTLAND, ORE.

At the Marquam 3-5 The Geisha, under the auspices of the Oregon Road Club here, and the direction of W. H. Kinnross, with Rose Bloch, Fred Cooper, Minnie Smith, John A. Epping, George Cooper, W. A. Montgomery, H. H. Abbott, and Charles Elder, as some of the cast, was well attended. It was one of the most creditable amateur efforts ever produced here. Leopold Godowsky played to small audiences 12. A fair sized house attended the testimonial benefit to George Cooper 15, in which Portland amateurs participated. Miss Cooper appeared to excellent advantage. Minnie Smith and Bert Farrell made hits as cake walkers. Frances Hewitt and Harry A. Webber played the banjo with good effect. Edna Taylor sang charmingly.

Janet Waldorf, at Cordray's 2-8, in The Lady of Lyons, As You Like It, The Hunchback, Twelfth Night, Much Ado About Nothing, Pygmalion and Galatea, Romeo and Juliet, and Ingotar, supported by good co., did fine business. John L. Sullivan co. opened to packed house, 9, for a week. The Pay Train 16-22.

Emil Sauer will give a recital at the Marquam 1, under the auspices of the Portland Musical Club.

Manager Cal Heilig, of the Marquam, left, 3, for California on a business-recreation trip.

Mr. and Mrs. Hannibal A. Williams, Shakespearean interpreters, of New York, gave recitals of The Tempest and The Winter's Tale at the Auditorium, 8 and 10, to a select audience.

Inasmuch as the Oregon Industrial Exposition of '98, under the superintendency of George L. Baker, assistant manager of the Marquam, was so great a success in every way, it has been decided to hold an exposition here in the Fall of '99. Preliminary arrangements looking to that end are now under way. In all likelihood Mr. Baker will be re-elected superintendent.

Fred A. Cooper, who played Won-Hi in The Geisha, at the Marquam 3-5, purposes to form a circuit, taking in Portland, Victoria and Vancouver, B. C., beginning next season. His attractions will be of a high order. His Portland house will, in all probability, be the Third Street Theatre (formerly Cordray's), for which he is now negotiating a lease. If he secures the house, it will be thoroughly modernized. He will open his season here in August. He will also lease the Alhambra Theatre, Vancouver, and the Princess, Victoria. He has great faith in good stock co., and will open each of his houses with them.

O. J. MITCHELL.

INDIANAPOLIS.

The near approach of warm weather brings forth the usual crop of speculations as to Summer amusements. Although rumors are plentiful as to a variety of warm weather diversions, the most exhaustive inquiry fails to unearth any facts. The regular season of the Grand Stock co. will close April 29. English's will be dark after May 15, the Park will remain open until the latter part of May, and the Empire has already closed its doors. With the exception of a week of comic opera by local talent at the Grand, and possibly two weeks of light opera at English's, nothing definite can be learned regarding Summer attractions.

Led Astray was the offering at the Grand week of 17. Howell Hansel played Rudolph Chandose with much credit. Allen Patton, usually assigned juvenile parts, was very clever in the character role of Mount Goshine, while Frederick Conger sustained a part much more serious than usually given him as Hector Placide. Hardee Kirkland and Herman Sheldon gave their



usual good portrayals. Lavinia Shannon as Mrs. Chandose gave a strong performance. Miss Dally, Marion Berg, and Miss Field were also good in their respective parts. The Idler and The Lost Paradise will divide the closing week.

With the exception of a terpsichorean carnival for the benefit of a local charity and a concert of the Indianapolis Symphony Orchestra, English's has been dark since 13, but will reopen 19 with John Drew in The Liars. N. C. Goodwin and Maxine Elliott 22. A Woman's Politics May 10. May Irwin 15.

The Ivy Leaf was given at the Park 17-19. Murray and Mack in Finnegan's Ball 24-29. Coon Hollow May 1-3. Tennessee's Partner 4-6.

Messrs. Alden and Fortier, formerly of the Neil Stock co. of Cincinnati, who were engaged for the Grand Stock co.'s presentation of Aristocracy, have left for New York.

Walter Thompson, engaged to strengthen the Waite Opera co. for a week here, has returned to New York.

Manager J. J. Murdock, of the Grand Stock co., has left for a week's outing at West Baden, Ind.

ALLEN E. WOODALL.

JERSEY CITY.

The Musketeers, with Paul Gilmore as the star, was produced at the Academy of Music 17-22 to fair patronage. The performance was a success, and gave excellent satisfaction. Mr. Gilmore is an excellent D'Artagnan. He is young, strong and graceful, and his conception of the part brought him a number of curtain calls. The supporting co. was unusually good. Lone Matthews, as the Queen, was stately and dignified, and her scenes, especially her parting with the Duke and at the State ball, were strong. Mary McKenle was capital as Constance. Florence Kahn as the adventures was excellent, and gave a fine performance. W. V. Ranous was the crafty Richelieu, and he proved himself an artist. The rest of the cast was competent, and comprised Macey Harlam, Stanley Jessup, B. S. Whitecock, Brinsley Shaw, J. A. Nuan, F. H. Livingstone, H. Rus Davies, Harry Norton, and William Moser. The play was well staged and handsomely dressed. Chauncey Olcott (return) 24-29, closing the season of the house.

The Gick from Ireland and Katie Rooney drew good houses to the Bijou Theatre 17-22. The comedy is full of song, dance and choruses, and requires a large co. Miss Rooney is a clever little actress, and gives excellent imitations of the departed Pat Rooney. The other parts are in capable hands, and the best of satisfaction is given. Specialties are introduced by Mark Murphy, who is an excellent comedian; Emma Ballard, acrobatic dancer; Maggie Weston, descriptive songs, and who also plays an important part in a thorough manner; Jennie Reynolds plays the part of a dashing widow, and makes a hit. John P. Sullivan plays a character part in a competent manner. Bob Fitzsimmons Vaudeville co. (return) 24-29.

Jersey City Lodge of Elks held their annual social session at the Academy of Music 16. A fine minstrel first part by the members was followed by an olio composed of Madden and McCarthy, Jennie Reynolds, Shayne and Worden, the three Gals, the McKigney Sisters, and a mandolin club. A Milk White Flag has been booked for the benefit on May 4.

Mr. and Mrs. Mark Murphy (Jennie Reynolds), of The Girl from Ireland co., while playing here at the Bijou Theatre 17-22, were the guests of P. T. Powers, the baseball magnate.

WALTER C. SMITH.

DENVER.

Roland Reed in a new comedy, His Father's Boy, drew rather light business at the Broadway 10-15, notwithstanding the fact that the comedy is bright and amusing, and well played. It affords Mr. Reed excellent opportunities for his characteristic talents, which he utilized in his usual entertaining manner. Isadore Rush continues to wear stunning gowns, look charmingly and act quite brilliantly. Charles Wyngate and dainty Lottie Alter shared honors with the stars. Miss Alter is an ingenue of striking ability, whose work is spontaneous and natural, and whose personality is most attractive, combining a winsome manner, a pretty face and a graceful stage presence. Mr. Wyngate invested his characterization with manliness and a certain swell air, which tended to make it quite pleasing, and proved himself to be a most clever light comedian. Sheridan Tupper contributed a well drawn eccentric character creation. James Kidder-Warde co. 17-22.

The Devil's Auction did fairly good business at the Tabor 9-15. Ben F. Grinnell, a raft of mechanical effects and scenery, a fairly well trained ballet, several good specialties, and the man who manipulated the lights shared the honors. The Brothers Phantoms, aerial grotesques, were the best features of the show. Katie Emmett 16-22.

G. A. Wahlgreen, proprietor of the Cycling West and publisher of the Denver theatre programmes, turned impresario for the nonce and brought Emil Sauer, the eminent pianist, to this city 14. Mr. Wahlgreen certainly deserves thanks and congratulations. Emil Sauer, whose concert at the Central Presbyterian Church was unquestionably one of the greatest musical events of the season, delighted a large audience, and proved himself to be an artist from the crown of his shaggy hair to his finger tips. Splendid power, brilliant fingering, wonderful technique and rare expression are some of the attributes of this gifted musician.

The old Gettysburg Panorama Building is being transformed into a Moorish palace, and will shortly be opened as such.

Manager Peter McCoit is in New York, enjoying a well earned vacation and booking attractions for next season.

F. E. CARSTAPHEN.

ST. PAUL.

The Banda Rossa played a return concert at the Metropolitan 11 to a large and appreciative audience. Tim Murphy presented The Carpet-bagger 13-16. The pretty comedy is rich in refined humor and it was well received by delighted audiences. As Melville Crane, Governor of Mississippi, Mr. Murphy fills the part to perfection. Dorothy Sherrod played the part of Nellie Crane charmingly. Nellie Yale Nelson made a very favorable impression in the role of Mrs. Fairburns. Ogden Stevens does good work as Bob Willets. J. R. Armstrong, John Hampton, James Manley,

Olney Griffin, and others in the cast made the most of their parts and deserve special mention. Otis Skinner 27-29.

Nance O'Neil and an excellent co. began a week's engagement at the Grand Opera House 16-22 presenting Magda the first three nights, opening to large and fashionable audiences. Miss O'Neil has a charming stage presence, a clear and delightfully impressive voice, she reads her lines with marked intelligence, and her acting displays a power and magnetism that stamps her a great artist. Her Magda evidenced a fine conception of the character and is a most artistic portrayal. Miss O'Neil during her Summer engagement at the Grand made many friends among the playgoers. McKee Rankin's Colonel Schwartz was an admirable piece of character acting. Herbert Carr was seen to advantage in the role of Pastor Heffertdink. Mr. Carr's work evidenced a conscientious and finished actor. Mina Crollus, Mrs. Horace McVicker, Ricca Allen, H. A. Weaver, C. J. Swelkart, and the rest of the cast did commendable work. A Royal Prisoner 23-29.

The bill-posters and billers of the Metropolitan gave their annual entertainment at Assembly Hall 17.

The last concert in the Library-Schubert Club series will be given Monday 24, with Johanna Galski as soloist, supported by the Schubert Club chorus and orchestra. GEORGE H. COLGRAVE.

KANSAS CITY.

Modjeska appeared at the Coates Opera House 17-22, pleasing good sized audiences in an interesting repertoire of splendid plays finely acted. Her opening bill was Mary Stuart, in which she gave an impersonation that was as real and impressive as could possibly be produced by any actress on the stage. Her wonderful hold upon her powers of delineation is as strong as ever, and the scenes requiring great strength were enacted with fine effect. Lester Lonergan ably assisted her in the leading roles, playing them in most finished style. George Spencer and Charles Herman were also good, as were Anna Proctor and others of the cast. Antony and Cleopatra and Macbeth were also given strong productions during the engagement. Robert B. Mantell 24-26.

A Bachelor's Honeymoon, in which the Warde and Sackett co. appeared at the Grand Opera House 16-22, was a rather amusing farcical comedy, and the players were excellent, really deserving better material for their talents. Walter Walker headed the cast and Della Stacey was one of the most pleasing members. The others were all satisfactory. A Midnight Bell 23-29.

Rosenthal delighted a fair audience at the Auditorium 17. He is a splendid player.

The Woodward Stock co. played its fifteenth successful week at the Auditorium 16-22, presenting A Fair Rebel. The adaptability of the organization to plays of various styles was once more apparent in this production. Mr. Fulton as the hero, Colonel Mason, was good, and Inez Macauley as the handsome Southern girl proved a delightful and attractive little rebel. Gertrude Berkley was as excellent as Sally Wood, a piece of Southern "white trash." Emma Dunn was delightful as Captain Johnnie, and the other characters were well interpreted. Moths will be produced next week, when Jennie Kennark, the new leading woman of the co., will make her appearance.

The Gillies is closed at present.

FRANK B. WILCOX.

COLUMBUS.

At the Southern The Geisha did well 13. Helen Royton sang in a pleasing manner, as did also Albert Parr. Frank Daniels again showed his popularity by packing the house 14. His co. still retains its high standard, and the beautiful music of The Wizard of the Nile received a splendid interpretation. John Drew in The Liars 17. Al G. Field's Minstrels closed a most successful season with a return date 19. The co. has improved since its opening and gives one of the best minstrel performances ever seen here. Fanny Rice 21, 22. Randa Rossa 23. Julia Arthur 24, 25. N. C. Goodwin and Maxine Elliott 26. A Day and a Night 27.

Jeffrey Lewis gave a splendid interpretation of Stephanie in Forget-Me-Not, supported in an excellent manner by the Valentine Stock co., and the Grand did a good business 17-22. The work of Ed W. Mawson as Sir Horace Welby was excellent, as was that of Robert Rogers as Prince Malleotti. Jack Webster handled a small part in a thoroughly artistic manner. Louise Mackintosh was excellent as Mrs. Foley. Grace Franklin Lynch and Francis Desmond were both good in their respective roles. La Belle Russe 24-29.

The Bon Ton Burlesque co. did a good business at the High Street 13-15; average performance. A Contented Woman, with Belle Archer in the title role, did a splendid business on its return date, 17-19. It is one of the best popular priced co., that has been here this season. Coon Hollow 20-22. Tennessee's Partner 27-29.

The Van Dyke-Eaton co. are at the Board of Trade Auditorium, presenting A Noble Outcast and specialties between the acts. For the money a good entertainment is given.

J. A. Haverly, Billy Rice, and John W. Vogel were in the city 19.

MINNEAPOLIS.

The Ellis Opera co. presented Faust, Carmen, Lucia, Cavalleria Rusticana, and I Pagliacci at the Metropolitan Theatre 13-15, opening in Faust to a large and brilliant audience. Madame Melba appeared as Marguerite and won a distinct triumph. Her voice was never heard here to better advantage, and her acting was a revelation to those who had seen her in concert only. M. Boudouresque gave a splendid portrayal of Mephistopheles, both from a vocal and dramatic view point. M. Bonnard won marked favor as Faust, and Van Cauteren contributed a delightful bit of work as Martha. The others were acceptable in their respective roles. Mile. De Lushan carried off the honors in Carmen. Melba was given an ovation when she appeared as Lucia afternoon of 15. Madame Challa, a new singer in these parts, was received with marked favor as Santuzza and Nedda. Otis Skinner 24-29.

George Riddle gave a delightful reading from Faust at the Lyceum Theatre 15 before a large

and enthusiastic audience, under the auspices of the Institute of Arts and Letters.

McAdden's Row of 14th opened for a week at the Bijou Opera House 14 to good business. The co. includes some clever people, notable among them are Joe Sullivan, Harry Crandall, and Sadie Canolly. Nance O'Neil 23-29.

Four Symphony Orchestra gave a testimonial concert at the Metropolitan Theatre 16. Rebecca Holmes, violinist, of New York city, appeared as soloist and won marked favor.

Manhattan Lodge of Elks, No. 44, has been presented with an ebony gavel by Colonel Fred Ames, of the Thirtieth Minnesota, now stationed at Manila. The gavel is mounted with silver and appropriately inscribed.

F. C. CAMPBELL.

MONTREAL.

The French Opera co. at Her Majesty's continues to do a prosperous business, presenting a large and varied repertoire of grand and light operas. Myosotis, request La Reine de Saba, which made such an enormous success at the beginning of the engagement, was repeated 17. La Favorita, Carmen, Mignon, Le Fille du Tambour Major, and Les Huguenots will be given this week. Last Sunday there was a great concert.

The stock co. at the Français appeared in Peaceful Valley 17 to a good audience. Benjamin Horning in Sol Smith Russell's part gave an excellent performance. Walton Townsend did clever work as Jack Lawrence, his drunken scene in act two being particularly artistic. Charlotte Deane was capable as Virgie Rand, Nellie Callahan very charming as Noble Lawrence, and Dora Norman showed to advantage as Mrs. Howe. Esther Moore as Martha Howe, who appears only in the last act, made the most of the part. The other characters were efficiently rendered by T. J. McGrane, R. Sherman, Harry W. Rich, Morris McHugh, and Daniel Rae. The play was very prettily staged. Dorothy Drew, Hughes and Hughes, and R. J. McGuirk, baritone, formed a good vaudeville bill.

Anna Field and The French Maid closed one of the biggest weeks of the season at the Academy 15. Hopper will revisit us in The Charlatan 24-26. Lady Windemere's Fan will be produced 27-29 for the benefit of the M. A. A. club house. Anna Stannard will appear as Mrs. Erylne. Marion Kilby will play Lady Windemere, and they will be supported by a capable company. The play will be staged by Edith Kenward.

W. A. TREMAYNE.

NEW ORLEANS.

After remaining dark for over six weeks the Grand Opera House reopened 16 with the Baldwin-Melville co. as the attraction. The extensive repertoire of the co. was brought into play, and Camille, Monte Cristo, Over the Sea, Humburg, The Octoroon, Rip Van Winkle, The Prisoner of Algiers, and Master and Man were presented in a creditable manner during the week. On 23 The Signal of Liberty, a Cuban play, was put on for the first time in this city. The play is essentially a spectacular production and was well received.

At Hopkins' St. Charles Theatre the stock co. presented Blue Jeans 16-22 in its accustomed up-to-date manner. J. J. Farrell, the new leading man, is a valuable acquisition and has become quite a favorite. Nettie Bourne continues to do excellent work as leading woman. The Octoroon 23.

The Wilbur-Kirwin Opera co., in its second week, presented The Black Hussar, Carmen, and The Royal Middy 16-22. The co. will remain here until the middle of May. It is drawing well and has made a favorable impression.

J. MARSHALL QUINTERO.

PITTSBURG.

The Sidewalks of New York opened at the Bijou 17 to good attendance. The Span of Life 24-26.

At the Duquesne Gilmore and Leonard presented Hogan's Alley 17 to a large audience. Next week Belle Archer in A Contented Woman.

Lady Windemere's Fan was given by the stock co. at the Avenue 17; the last three nights of the week the production was transferred to the stage of the Grand. Next week The Sporting Duchess.

Julia Arthur appeared at the Alvin 17 in A Lady of Quality. As You Like It, Pygmalion and Galatea, and Mercedes were underlined. Olga Netherland will follow.

Immense audiences attended the four performances of the Metropolitan Grand Opera co. at the Grand 17-19.

Alexander Kearney has joined the stock co. at the Grand.

Gayest Manhattan closed here last week.

E. J. DONNELLY.

PROVIDENCE.

Prices were almost doubled at the providence Opera House 17, when Richard Mansfield presented Cyrano de Bergerac to two of the largest and most fashionable audiences of the season. Della Fox 19-22 canceled. Kellar 24-26. De Wolf Hopper 27-29. Julia Arthur May 1-6 in a repertoire comprising A Lady of Quality, As You Like It, Mercedes, and Pygmalion and Galatea.

M. J. Byrne, of the Brothers Byrne, is at his home in this city.

The Boston Symphony Orchestra gave the eighth and last concert of the season at Infantry Hall 19, with Ben Davies as the soloist. Sousa's Band, under management of D. W. Reeves, May 5.

Work has commenced on Manager Spitz's new theatre, the Empire, and he is now busy booking. The new house will be ready for opening early next season.

HOWARD C. RIPLEY.

DETROIT.

At the Lyceum the Cummings Stock co. have begun their second month and are doing splendid business. The Highest Bidder was the bill 16-22. Ralph E. Cummings takes the part of the auctioneer, Hammerton, in his usual clever way. Splendid work is also done by Wilson Deal as Lawrence Thornhill, and by Willard Blackmore, George Christy, Thomas Ricketts, Harry Glazier, Grace Atwell, and Marie Haynes. Camille 23-29.

At the Detroit Frank Daniels 17-22 is presenting The Idol's Eye and The Wizard of the Nile. This genial comedian is always welcome in our city and he is doing a good business. Godfrey's Band 23.

At Whitney's Town Topics is the offering 16-22. It is presented by a first-class co. and many good specialties are introduced. The Ivy Leaf 23-29.

KIMBAL.

OMAHA.

After an absence of several seasons Madame Modjeska returned to Omaha and opened a short engagement of two nights and matinee 14 in a magnificent rendition of Antony and Cleopatra. The stage setting was adequate, the costumes rich and appropriate. Among a very excellent co. should be mentioned especially the Mark Antony of Charles D. Herman. Marie Stuart and Macbeth closed the engagement. Otis Skinner and a well balanced co. 17, 18 in Rosemary. Mr. Skinner has won many admirers by his careful rendition of the difficult part of Sir Jasper Thorn-dyke and also is to be commended on the general excellence of his co. Rosenthal 19. A Bachelor's Honeymoon 23-25. James-Kidder-Warde co. 26, 27.

J. R. KINGWALT.

CLEVELAND.

De Wolf Hopper in The Charlatan was at the Euclid Avenue Opera House 17-19. Francis Wilson 24-29.

Human Hearts was the attraction at the Cleveland Theatre 17-22. On the Suwanee River 24-29.

W. G. Stewart, of the Castle Square Opera co., who is a Cleveland boy, sang at the concert given by the Paur Symphony Orchestra 29 in Central Armory, and Mrs. S. C. Ford took the place of Madame Schumann Heink, who could not be present.

WILLIAM CRATON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Rentfrow's Stock co. opened for a week 17, presenting The Lightning Express to large audience. Other plays: The Devil's Gold Mine, Under Old Glory, and The Old Inventor. MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Dark.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, managers): Hogan's Alley 14; large but disappointed audience. Peters Comedy co. (return engagement) 17-22. Ex-Governor Robert Taylor 30.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Robson Theatre co. closed three nights' engagement 15, having presented Saved, The Backwoodsman, and Camille to good business.

MOBILE.—THEATRE (J. Tannebaum, manager): Hogan's Alley 10; good business; performance satisfactory. Juvenile Operetta 13; largely attended. Lady Camilla (local) 14; large house; season closed.

ANNISTON.—NOBLE STREET THEATRE (Frank Weyland, manager): Hogan's Alley 14; fair business.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabitte, managers): Martiny, hypnotist, 17-22.

HUNTSVILLE.—OPERA HOUSE: A Breezy Time to a fair audience 17.

ARKANSAS.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Hoyt's Comedy co. 9-15 in A Contented Woman, La Belle Marie, in Dixie Land, A Texas Steer, The Cattle King, Pink Mask, and East Lynne; crowded houses; good performances. Joan Bond and Tom P. Jackson joined this co. here. ITEM: This closed the local season.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): Klimt-Hearn co. 10-15 in Pawn Ticket No. 210, A Millionaire's Daughter, Shadows of a Great City, The Lights of London, My Partner, Kidnapped, S. R. O. at event; performance. Eugene Blair 17, 18. MacDowell-Walsh co. 22.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Eugene Blair in A Lady of Quality 17; crowded house; audience delighted. ITEM: Frank F. Stoops, assistant manager of the Chattanooga, Tenn., Opera House, is stopping here for his health.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Andrews Opera co. (return engagement) 21, 22.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Hoyt's Comedy co. 24-29.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Rays in A Hot Old Time 13-15 gave a rattling good performance to good business. Ian McLaren 18. BURBANK THEATRE (Clark A. Shaw, manager): Wakefield Opera co.'s fine production of A Night in Venice went with so much favor 9-15 that it will be continued 16-22. ITEM: Sauer is billed for 24, 25 at Simpson Tabernacle.

OAKLAND.—MACDONOUGH THEATRE (Gotlob Marx and Co., lessees): The Brownies 15; packed house; general satisfaction. Ian McLaren 21. DEWEY OPERA HOUSE (Landers Stevens, lessee): Grand Stock co. in The Denver Express, did good business 10-16; excellent performance. Monte Cristo 17-23.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): Two performances of Santiago or Remember the Maine to big houses 15 by High School cadres. The Chaperon (local) 1.

YBAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): The Pay Train 3; poor performance; good house. Belasco-Train co. 14, 15.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Dark. AUDITORIUM THEATRE: Dark.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. M. Nye, manager): James-Kidder-Warde co. (return engagement) 15, presenting Macbeth to one of the largest audiences of the season. ITEM: John Galvin, the head of Elksdom of the United States, has been the guest of our local lodge for a week.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): James-Kidder-Warde co. in The School for Scandal 14; crowded house; performance fine; receipts, \$850. Devil's Auction 16; large house; receipts, \$850. Katie Emmett 23.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Primrose and Dockstader's Minstrels 11 to S. R. O.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Devil's Auction 22. Katie Emmett 27.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Remember the Maine 15; fair business; good co.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Heart of Maryland to fair business 14. Alice Nielsen closed in The Fortune Teller to very small house (matinee) 15, and S. R. O. evening. Miss Nielsen did not appear at the matinee. Symphony concert to good audience 17. The soloists were Mr. and Mrs. Adamowski. The Highwayman to light business 18. The work of the principals was good. Lillian Green scoring a most emphatic hit as Constance. The Liliputians to excellent house 19 in The Golden Horseshoe. Richard Mansfield 20. Every seat has been sold. William Collier in Mr. Smooth 21. Charity Vandeville 22. A Milk White Flag 24. Second Regiment Band 25, 26. Her Atonement 27-29. Sousa's Band May 2. GRAND OPERA HOUSE (Breed and McKenna, managers): A Grip of Steel 13-15 drew well and made an excellent impression. Robert Fitzsimmons co. 17-19 to S. R. O. Gettysburg 20-22. The Octoroon (local) 24-29. J. K. Emmet and Lottie Gilson May 1-3. A Rag Time Reception 4-6. Monita Rouge co. 8-10. Two Little Vagrants (return) 11-13. ITEM: Lillian Green was the guest of friends while here 18. Owing to Miss Green's having joined The Highwayman she will be unable to appear in Mrs. Clarke's comedy, Bobby Melville, to be played at the Waterbury Elks' benefit 25. Bertha Blanchard, of Richard Mansfield's co., who spent last Summer at Morris Cove, one of New Haven's suburbs, and made many friends there, will be entertained by them while here 20. She is a talented young actress and rapidly coming to the front.

Great credit is due George Peterson, of the Hyperion, for the skillful way he handled the crowd at the Mansfield sale.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Play Down East drew crowded houses 14, 15. The play was given a capital interpretation by a capable co. The Belle of New York 18 to a large and enthusiastic audience. Edwin D. Tyler and Susie Drake won frequent applause for their clever work. Tony Hart, Jr., was extremely droll. The Liliputians were accorded a good reception 18 when they presented The Golden Horseshoe. Richard Mansfield appeared in Cyrano de Bergerac 19. The house was packed, the orchestra being compelled to play in the wings to make room for extra chairs, and this, too, at \$2.50 for orchestra seats. Willie Collier 20. Henry Miller 21. A Milk White Flag 22. Her Atonement 24-26. Beside the Bonnie Brier Bush 27-29. HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Broadway Burlesquers to light business 13-15. Bohemian Burlesquers to fair business 17-19; good vaudeville bill was given. Von Youson 20. Robert Fitzsimmons co. 21, 22. The Spoons 23. Daniel Sullivan May 4-6. ITEM: The Beefsteak Club, by invitation of Edwin D. Tyler of the Belle of New York, occupied the six lower boxes at the performance 17. Subsequently Mr. Tyler was entertained at the festive board of the club. Ex-Manager Lloyd, for many years at the Hartford Opera House, paid a flying visit here 19. The Press Club will dine and "vaudeville" at Kroher's Bohemian 22. Sousa's Band will appear at Foot Guard Hall, May 3.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee): Walter L. Rowland, manager: The Heart of Maryland (return) enacted by a uniformly

capable cast delighted two large houses 15. Bridgeport has never been treated to so sumptuous an operatic production as that of the Alice Nielsen Opera co. in The Fortune Teller 17, nor has any other co. received such generous applause. Willie Collier gave us his first play, Mr. Smooth, 19. He is the same quaint fellow, and the play, which is on the What Happened to Jones order, is full of his bright repartee. His support was excellent. The Highwayman played a return date 20 with much the same success as in December. The Minstrels will have its premiere 21. Shenandoah 22. Under the Red Robe 26. A Milk White Flag 28. Jefferson De Angelis 29. Prince Ramon, by semi-professional cast, May 1-6. Sousa's Band (matinee) 2. SMITH'S THEATRE (Edward C. Smith, manager): Smiling Steve Brodie had a three-days' levee 13-15, and greeted his many local friends in a revised edition of On the Bowery. Wolford-Sheridan Stock co. gave Shadows of a Great City 17-19 with entracte specialties; that of Mac Sailor being especially well received. Miner and Van's Bohemian Burlesquers opened well 20, and promised better 21, 22 when the show is better known here. A Bunch of Keys 24-26. Brother for Brother 27-29.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): The Yale Glee and Banjo Clubs had an enthusiastic reception 12. The Heart of Maryland, presented by Alma Kruger, Herbert Bostwick, Lionel Adams, and an excellent co., delighted a crowded house 13. The Nielsen Opera co. in The Fortune Teller gave one of the grandest productions of comic opera ever witnessed on the local stage 14 to an immense audience. A large audience greeted Henry Miller in Heartsease 19. Robert Fitzsimmons Vandeville co. 20. Shenandoah 21. The Highwayman 22. Isham's Octoroon 24. A Milk White Flag 25. Elks' Minstrels 28. JACQUES OPERA HOUSE (Jean Jacques, manager): Katherine Rober co. closed a successful week's engagement 15. Sawtelle Dramatic co. opened for a week 17 to a crowded house. Repertoire: The Shaves of Gold, True as Steel, Dangers of a Great City, The Buckeye Tavern, On the Hudson, Faust, A Race for Life, Little Miss Military and Uncle Sam in Cuba. A Bunch of Keys 27-29.

NORWICH.—BROADWAY THEATRE (L. W. Jackson, manager): The Belle of New York to large audience 13 by a cast that with a few exceptions was only ordinary. The chorus was large and well drilled, and the costumes were very handsome, but for some unknown reason the elaborate scenery, which is carried, was not used at all. She-McAuliffe co. opened for week 15, presenting The Fire Patrol, to be followed by The Man of War's Man, Escaped from Sing Sing, Southern Chimes, The Snare of New York, Barred Out and Kidnapped. A Milk White Flag 24.

NEW BRITAIN.—RUSSELL LYCEUM (Gilbert and Lynch, managers): Henry Miller in Heartsease 20 to good business. The Highwayman 21. Jefferson De Angelis 25. Sousa's Band May 1. William H. Crane 10. Willie Collier 12. Chauncey Olcott 24. COSMOPOLITAN OPERA HOUSE (Troppe and Wynne, lessees): B. F. Bascoe, resident manager; Selby Players, who opened for a week 17, closed by Manager Bascoe after first performance.

NEW LONDON.—LYCEUM THEATRE (L. W. Jackson, manager): She-McAuliffe co. closed a satisfactory week's engagement 15. The Belle of New York to a large audience 18; competent co. A Milk White Flag 20.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): The Highwayman opened a supplementary season 19 to large business, giving satisfaction. Shenandoah 20; large business. Frankie Carpenter co. 24-29.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): The Belle of New York 15; large house; performance poor. A Milk White Flag 20; packed house; performance excellent. My Friend from India 6.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Local minstrels 18; performance excellent; house packed. Alonzo Hatch 19; entertainment good; light house.

TORRINGTON.—OPERA HOUSE (P. R. Matthews, manager): Rice's Comedians 17-22. Metropolitan Merry Makers 24. Professor Carpenter 27-29.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Wills Brothers in Atlantic City 15; fair house and performance. Local minstrels May 10.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Kellar gave a fine entertainment 20 to fair audience. Sousa's Band May 3.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): A Bunch of Keys 17; fair house. Isham's Octoroon 20, 21. Sousa's Band 21. The Little Minister 29.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Passion Play pictures 22. ODD FELLOWS' THEATRE (Charles W. Chase, manager): Hettie Bernard Chase co. in The Two Orphans 10-12; packed houses; performances excellent. The Cuban Spy 13-15; fair houses; performances good. East Lynne and U. T. C. 17-22.

PENSACOLA.—OPERA HOUSE (J. M. Coc, manager): Passion Play pictures 10, 11; fair business. Robson Theatre co. 17-22. Hogan's Alley 31.

GEORGIA.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Peters and Walters co. 10, 11 pleased fair houses. Hogan's Alley 17; business fair; performance satisfactory. Passion Play pictures 19-22. MacDowell-Walsh co. 24. ITEM: The Peters and Walters co. was to have played 12, but did not appear on account of trouble in the co.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Peters and Walters co. 37 in Out of Sight. Kenna's Birthday. Johnny on the Spot. That's My Wife, and Jasper: moderate business; co. deserved better. Passion Play pictures 17, 18; fair business. This closed the season, which has been a prosperous one.

SAVANNAH.—THEATRE (David A. Weis, manager): Hogan's Alley, testimonial benefit to Manager Dave Weis, 19 to S. R. O. The packed house and large receipts testify to the appreciation of Savannah theatregoers of Mr. Weis' efforts to please them during the past season. Barlow-Baker stock co. 20-22.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Barlow and Baker Stock co. in Damon and Pythias 13, benefit K. of P.; good business.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Stuart Robson in The Meddler 15; good house; best of satisfaction. Primrose and Dockstader's Minstrels 19. McSorley's Twins 22.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Lewis and Field's Colored Minstrels on short notice 12; small house; performance poor.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Bobby Gaylor in McSorley's Twins 20.

ILLINOIS.

LINCOLN.—BROADWAY THEATRE (Cossett and Foley, managers): A Romance of Coon Hollow 12 gave satisfaction to small house. Darkest Russia 14 delighted a good-sized audience. Cherry Sisters 17 to a small audience. The Doctor of Alcantara (local) 20. Labadie's Faust 22. Eugene Blair 26. Billy Link's Vaudeville co. 28, 29. ITEM: The season at this theatre will close about May 15. The Chicago Summer Opera co. will rehearse here for two weeks in May before opening their Summer tour.

JACKSONVILLE.—GRAND OPERA HOUSE (Barries and Luttrell, managers): Sol Smith Russell in Hon. John Grigsby 17; large house; good business; performance well received. ITEM: Mr. Russell lectured before the Illinois College Students while here. William M. Carroll, of the Chase-Lister co., is spending a week at his home in this city, recovering from a recent illness.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Deshon Du Vries Opera co. closed a successful week's engagement 16. Repertoire: Fra Diavolo, La Mascotte, Olivette, Said Pasha, The Chimes of Normandy, Girofle Girofla. John Williams joined co. here.

FREEPOT.—GRAND OPERA HOUSE (Kroft and Hildreth, managers): Clay Clement was greeted

Heather of the Links

The New Landborg Perfume

Is as pleasing and inspiring in its charming and natural fragrance as the home of the Royal game its name suggests.



The Acme of Delicacy and Refinement.

Landborg's Perfumes are sold by dealers everywhere or bottle will be sent on receipt of \$1.00.

Sample tube of Landborg's Perfume enclosed in every order by mail without extra charge. It is soothing and healing to the skin, good for chapped hands and face or sunburn. It is appreciated by Golfers and others exposed to inclement weather.

LADD & COFFIN, Proprietors and Manufacturers, 24 Barclay Street, New York, N. Y.



CHEW BEEMAN'S THE ORIGINAL PEPPERMINT GUM

Cures Indigestion and Sea-sickness.

All others are imitations.



MENNEN'S TOILET POWDER

A Positive Relief for PRICKLY HEAT, CHAFING, SUNBURN, and all affections of the skin. A little higher in price, perhaps, than working substitutes, but a reason for it. Removes all odor of perspiration. Delightful after shaving. Sold everywhere, or mailed on receipt of 25c. Get Mennen's the original. Sample free. Gammans Messrs Co., Newark, N. J.

by a packed house on his return engagement in The New Dominion 10; audience delighted. Blatchford-Kavanaugh Concert co. 12 deserved a larger audience.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Mrs. B. O'Shanghnessy 12; fair house. Sol Smith Russell in Hon. John Grigsby 15; large and enthusiastic audience. Deshon Du Vries Opera co. in Said Pasha 17; good audience. My Friend from India 22.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Murray Comedy co. 9-15 presented An Unequal Match, Forget Me Not, Uncle John in Town, Hogan's Troubles, Triss, and A Fatal Error; big business.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Professor Winkler's Juvenile Band 15; concert good; business light. Kelly and Mason in Who is Who 16; large attendance; audience pleased. Knobs of Tennessee 23.

PARIS.—SHOFF'S OPERA HOUSE (L. A. G. Shoff, manager): The Passion Play pictures (return date) 15, 16; fair business. Lost in New York 18; good business. Amateur minstrels 21. Forest's U. T. C. 29.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): Holden Comedy co. opened for a week 17 in A Crazy Idea to S. R. O. COLISEUM: Sharpley's Lyceum Theatre co. 10, 11 in Camille and After the Ball to deservedly poor business.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Handley Kinetoscope co. 18, 19. Joe Ott 20. On and Off 21. Davis' U. T. C. 22. Eugene Blair 28. Remember the Maine 29. James-Kidder-Warde co. May 4.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Dertthick, manager): Holden Comedy co. 10-15 canceled last two nights of engagement on account of poor business. Newell's Cyrano de Bergerac 19 canceled.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Blondell and Fennessy co. 10-12, presenting A Cheerful Idiot and A Jay on Broadway; fair business.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Coon Hollow 13; fair business. Kinetoscope 14, 15; good business. James-Kidder-Warde co. May 5.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Ferris Comedians opened for a week 17 in On the Ohio, Fortune's Fool 18; big business; co. above the average.

JOLIET.—THEATRE (William H. Hulshizer, manager): On the Breakers 14; fair house; audience pleased. Through the Housers 22. Ferris Comedians 24-29.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): Coon Hollow 11; good co. Cherry Sisters 15; light house. Labadie's Faust 21.

PANA.—NEW GRAND (Lou Roley, manager): Dark.

POLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Midnight Bell 15; medium business.

new management. Mr. Born is a shrewd and conservative business man.

MARION.—GRAND OPERA HOUSE (E. L. Kinne-man, manager). Charming Fanny Rice presented At the French Ball in a delightful manner to a large audience 13. Miss Rice, as Nancy Patch, won immediate favor with the audience, and Lin J. Hall, Maud Bagley, Ralph Bicknell, and Reba Haight were also good. Lewis Morrison in Faust to packed house 15. Mr. Morrison in his original creation of Mephisto was fine, and the Marguerite of Mabel Morrison deserves the strongest praise. A Romance of Coon Hollow 17, 18 to the largest houses of the season. Unusual interest was taken in this production, due to the fact that in the cast is a Marion girl, Miss Hollinger, who takes the part of Clyde Harrod remarkably well. Boston Lyric Opera co. 20-22. Bryant's Comedians 24-26. ITEMS: Dickinson Brothers, of Indianapolis, who have controlled the Grand at La Fayette for several years, will relinquish it June 1, and will be succeeded by Max Born. A reception and banquet was tendered to Miss Hollinger, of the Coon Hollow co., after the performance 17.

SOUTH BEND.—AUDITORIUM (H. G. Somers, manager). F. Hopkinson Smith gave a reading to large and appreciative audience 12. Elks' minstrels 14 proved quite a success financially and artistically. The performance was given under the direction of James E. Boyer, of Elkhart, who arranged most of the musical numbers. Professor E. C. Adams, magician, of this city, proved the best feature. Sol Smith Russell 21. Boston Lyric Opera co. 24-26.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickinson, manager). Bryant's Comedians in A Hot Time in the Old Town 12; poor performance and business. Lewis Morrison 13 in Faust; good performance; big business. European Sensation co. 14 gave satisfaction to good business. Fanny Rice in At the French Ball 15; excellent performance; fair business. Eldon's Comedians opened 17 to S. R. O. for a week.

EVANSVILLE.—GRAND (King Cobbs, manager). Waite's Opera co. opened for a week 17, presenting Fra Diavolo to good house. PEOPLE'S (T. J. Groves, manager). Dewey the Hero of Manila canceled 8. Manager Groves booked Lee the hypnotist 16 and drew a good house. The Passion Play pictures 21, 22. A Breezy Time 30.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager). Bryant's Comedians presented A Hot Time in the Old Town 14; fair audience. The play is remarkably like Fingert's Ball. European Sensation 22. ITEMS: F. A. Stevenson closed a short season as manager of The Passion Play pictures.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager). Mrs. B. O'Shaughnessy 7; good performance; fair audience. Kelly and Mason in Who Is Who 17 delighted a good house. LAY'S OPERA HOUSE (John Wolf, manager). Remember the Maine 21.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager). A Hot Time in the Old Town to small house 15; poor performance. European Sensation 17; fair house and performance. A Jolly Lot 22. Alexander Leonard co. 24-26.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager). A Jolly Lot 16; small house. Theodore Thomas's Orchestra 12 delighted an immense audience. Morrison's Faust 14 pleased a large house. European Sensation co. 15; large audience.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager). George C. Wood and Olga Wood, assisted by local talent, presented Lost in London 15; performance and business fair. Coon Hollow satisfied a crowded house 19.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager). Theodore Thomas's Orchestra 15; fair house. Lewis Morrison in Faust drew a large house. Lost in New York 15; good business. The Turtle drew well 18.

HAMMOND.—HOMAN OPERA HOUSE (T. E. Bell, manager). A Romance of Coon Hollow played to packed house 18; co. excellent. Alexander Leonard co. 24-26. South Before the War May 7.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager). On the Suwanee River to large and pleased audience 15. European Sensation co. 20. The Two Johns 26.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager). Alexander Leonard co. 10-15 in The Flying Squadron, The Struggle of Life, Lucky Jim, Camille, and Young Mr. Young to small business.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager). Kelly and Mason in Who Is Who 18; good performance; small house.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anche, manager). Fanny Rice in At the French Ball 12; large and delighted audience. A Breezy Time May 10.

ROCKVILLE.—OPERA HOUSE (D. Strous, manager). Old Farmer Hopkins May 1. CARLISLE HALL (Carlisle Brothers, managers). Dark.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager). The Herdmans pleased a large audience 12. The Two Johns 22.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager). Fanny Rice in At the French Ball 14; good business; fine performance.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager). The Herdmans 13; good house; satisfaction given. Newell's Cynard de Bergene 21.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers). On the Suwanee River 13; good attendance; first-class performance. Robert McIntyre 25.

GOSHEN.—THE IRWIN (Frank Irwin, manager). The Prisoner of Zenda 13; crowded house. Who Is Who 19.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager). Fanny Rice in At the French Ball 17 pleased S. R. O. Darkest Russia May 3.

BRAZIL.—MCGREGOR OPERA HOUSE (Joe Brown, manager). Lost in New York 17; fair business. Earl Doty co. 24-26.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager). Dark.

RICHMOND.—PHILLIPS OPERA HOUSE (James Dobbins, manager). The Turtle 17; good house.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruett, manager). Sam Jones lectured 13; crowded house. Charles Harrison co. in My Uncle from New York 15; good business.

LEHIGH.—BLIOT (Boone Williams, manager). Dark.

IOWA.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Beall, manager). Modjeska 12 in Macbeth to good house. Mne. Modjeska retains all her old power and was heartily applauded. Charles D. Herman as Macbeth and Lester Longman as Macduff were especially strong; co. good and scenic equipment and costumes fine. Davis and Babby's U. T. C. 15; fine business. Redmond Dramatic co. 17-22 canceled. Otis Skinner 19. The Holy City local 21. James-Kidder-Warde co. 25. On and Off 26. ITEMS: Jan MacLaren has been secured by local parties for a lecture here May 6.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers). L. R. Stockwell and a capable co. in A Midnight Bell 17 to large and pleased audience. Banda Rossa (return engagement) 18; big house. A fine programme was rendered in a spirited and artistic manner. My Friend from India 21. Billy Link's Vaudeville co. 22-23. Laladie's Faust 25. Remember the Maine 28. Robert B. Mantell May 2. ITEMS: Channing Ellery, manager of the Banda Rossa, is an old Burlingtonian and while here was kept busy greeting his old friends.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager). Vogel's Minstrels to light business 11. John B. De Motte lectured to good house 13. Billy Link's Vaudeville co. pleased small house 15. St. George Hussey in Mrs. B. O'Shaughnessy gave satisfaction to light house 17. Joe Ott (benefit ushers) 19. Forrest's U. T. C. 20. ITEMS: Charles H. Salisbury, formerly manager of the Fort Madison, Iowa, Opera House, is arranging for a street fair here during the summer.

CLINTON.—ECONOMIC THEATRE (Kuhn and Thornburg, managers). A Midnight Bell 14; fair business; satisfaction given. The work of L. R. Stockwell, Gus Tate, and Paul Landers was very clever. Henry B. Roney, with Blatchford Kavanaugh and Roney's Boys, gave a delightful concert 17. The Turtle 24. Tim Murphy 27. DAVIS OPERA HOUSE (William B. McMillan, manager). Banda Rossa 15;

small business; one of the finest concerts ever heard here.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager). A Bachelor's Honeymoon 10, 11; fair houses. The Rivals local 12; immense house. My Friend from India 19. On and Off 25. The Turtle 27. GRAND OPERA HOUSE (William Foster, manager). U. T. C. 10; good house. Darkest America 17, 18; good business. Mrs. B. O'Shaughnessy 19. MIRROR THEATRE (F. Connolly, manager). Frank Linden Stock co. 10-15; poor houses.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager). Sol Smith Russell in Hon. John Grigsby 11; S. R. O.; audience pleased. Hans Hanson 15; good business; satisfaction given. The Turtle 23. Eugene Blair 3. Otis Skinner 11. Godfrey's Band 16. Richard Mansfield 27. ITEMS: Mrs. Paul Gilmore, of New York, is visiting her father, A. A. Cooper, of this city.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager). Sol Smith Russell in Hon. John Grigsby 12 to capacity. Vogel's Minstrels 15; performance and business fair. My Friend from India 18. The Turtle 25. James-Kidder-Warde co. May 1.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers). Catherine Ridgway Concert co. 12 gave satisfaction to a full house. Sol Smith Russell with a strong supporting co. in Hon. John Grigsby 13 to S. R. O.; performance excellent. Banda Rossa 16; well-filled house. A Midnight Bell, with L. R. Stockwell in the title role, 16; fair audience. My Friend from India 17 gave entire satisfaction. The Turtle 23. Eugene Blair 28.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager). A Night in Bohemia 15, by Omaha Elks; fair business; performance good. Harrington-Ridgely co. 17-22. ITEMS: After the performance of A Night in Bohemia the local members of Omaha Lodge, B. P. O. E., gave a banquet in honor of the visitors.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager). Otis Skinner in Rosemary 8; business fair; audience delighted. Vogel's Minstrels 12; fair house. Billy Link's Vaudeville co. 13, 14; poor business; good entertainment. St. George Hussey in Mrs. B. O'Shaughnessy 16; business light. Frank Linden Stock co. 24-26.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers). Tank-Ke Lectures on China 17-19. John Dillon 11 in Bartlett's Road to Seltzerville; fair house; audience pleased. STEYER'S OPERA HOUSE (George Higgins, manager). Dark.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager). Georgia Up-to-Date 16; fair business. Remember the Maine 23. McEwen, hypnotist, 30-May 6.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager). Vogel's Minstrels 14; good business; performance fair. Chase-Lister co. 17-22. Mrs. B. O'Shaughnessy 27.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager). Flint, hypnotist, 19-15; fair business; satisfaction given. Burlesque Circus 20. Mrs. B. O'Shaughnessy 25.

KEOKUK.—OPERA HOUSE (Direction Chamberlain, Harrington and Co.). John De Motte lectured to an immense audience 15. A Midnight Bell 19. My Friend from India 21.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager). Mahara's Minstrels 13; crowded house; performance poor and very tiresome. Season closed.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers). Beach and Bowers' Minstrels 27.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Sha v, manager). Louise Brehany Concert co. 20. Beach and Bowers' Minstrels 28.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager). Forrest's U. T. C. 12; good house; performance fair. Mahara's Minstrels 25.

WATERLOO.—BROWN OPERA HOUSE (C. F. Brown, manager). A Midnight Bell 13; fair house. Vogel's Minstrels 19.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager). Mahara's Minstrels pleased fair audience 12.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager). Peruchi Beldent co. in A Struggle for Liberty, A Woman's Reveng, Human Hearts, A Western Romance, Rip Van Winkle, and Shadow of a Home 10-15, did hardly more than average business, owing to the fact that during the early part of the engagement Miss Beldent was too ill to appear. Those who saw the later work of the co. were amply satisfied and a return engagement will doubtless crowd the houses. The roster is a strong one. Ella Beldent, Agnes Burke, Ada Sherman, Marian Walker, C. D. Peruchi, J. G. Morton, C. F. White, W. H. Van Etten, Frank Guderian, and O. J. Eckhart, being all good people. Between acts a number of pleasing specialties were worked in, the best being the trick bicycle riding of Edith Lavalle. Abern and Patrick will join the co. at Joplin, for the rest of the season. Joe Ott 17. Robert B. Mantell 21. Arnold Wolford Stock co. 24-26. GRAND OPERA HOUSE (James L. King, manager). Warde and Sackett's fine co. 14, 15 in A Bachelor's Honeymoon, although excellently heralded, did not draw the houses deserved. The concert is very funny and the cast one of even excellence, headed by Delia Stacey, Mildred St. Pierre, Maude Reams Stover, Madge May, Anne Hathaway, Walter Walker, Emil Hoch, Franklin Hill, and Joseph Swickard were the other favorites. THOS. R. HYATT.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager). Ed. M. Hadley's Casino Theatre co. 10-15; fair business. Plays presented: Drifted Apart, The French Ball, Jason Joskins, Hearts of Oak, The Judge, Kathleen Macvarren, and Ten Nights in a Barroom. Victor Lee 19, 20. Cameron co. 23. Black Crook co. 24. Shadows of a Great City May 2. Kansas Musical Jubilee 16-19.

ATCHISON.—THEATRE (John Seaton, manager). Otis Skinner and his fine co. presented Rosemary to a full house 12; performance excellent. A Bachelor's Honeymoon drew a large and enthusiastic audience 13. Stowe's U. T. C. to a crowded house 14. Robert B. Mantell 18. A Midnight Bell 21. James-Kidder-Warde co. 29.

SALINA.—OPERA HOUSE (W. P. Pierce, manager). Graham-Earle co. furnished excellent entertainments to good business 10-15. Counterfeit Money, Sweet Genevieve, My Uncle from New York, Dixie Land, Oliver Twist, and The Colonel's Wives were given. A. Austin 18.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (W. B. Donahay, manager). Joe Ott in Looking for Trouble 15; fair business. Robert B. Mantell 18.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers). Scholick Concert co. local 15; good performance; fair business. Fourth Regiment Band, M. V. 20. Stowe's U. T. C. 21.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager). Stowe's U. T. C. 10; satisfactory performance; good business. Graham-Earle co. 17-22. Cameron co. 26.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton, manager). Cameron co. 22.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager). Cameron co. 18.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager). Nothing booked.

PITTSBURG.—OPERA HOUSE (W. W. Beil, manager). Dark.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Matting, manager). Dark.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers). Local hypnotist, 10-15 opened to crowded house; remainder of week to poor houses; co. closed here. Wiedemann's Comedians 24-26.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, acting manager). Passion Play pictures 18, 19. Coontown 400-25. ITEMS: Maurice Hedge, late of At Piney Ridge co., is at home. Professor Boone spent several days at home recently.

ASHLAND.—THEATRE (W. Meinhart, manager). Frantz warscape 11, 12; small houses; poor entertainment. The Gormans in Mr. Beane from Boston 15;

London Colman's Mustard

LITHIA WATER

Always the same.
Pure, sparkling, and
delicious. The one
perfect table
water.

Sold
Everywhere.

good house; audience pleased. Back on the Farm 21. Alden Stock co. 22.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager). Coontown 400-27.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Heffner, manager). Dark.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager). Bancroft's Novelty co. 16, 17; light business; performance fair.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager). Season closed.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers). Bennett and Moulton co. 17-22 to large business. Willie Collier 24, 25. PORTLAND THEATRE (M. J. Garrity, manager). Stetson's U. T. C. 14, 15; fair attendance. Night Owls 17-19; light houses. Side Tracked 24-26. Washburn's Minstrels 29. ITEMS: Proprietor Goding announces that the season of the Gem Theatre will open June 12. The name of the manager is not disclosed. Manager McCullum, of the Pavilion Theatre, is due here during the week of 21. The annual meeting of the Jefferson Theatre corporation will occur 28. Elmer Gerrish has been elected E. R. of the local Elks.

BANGOR.—OPERA HOUSE (F. A. Owen, manager). Edwin Maynard Comedy co. 10-15 presented to large and enthusiastic audiences The Two Orphans, Two Fools Met, Pygmalion and Galatea, Turn Him Out, The Dark Side of London, The Power of Love, The Mystery of the Mine, and East Lynne. Specialties by the Bartlett Troupe and Mlle. Clare were excellent. THE NORTHBROOK (W. F. Reed, manager). Leona Leslie 17 canceled. CITY HALL (Henry O. Peirce, agent). Kneisel Quartette 24.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager). Spears Comedy co. 10-15 in The Red Cross Nurse, The Boston Friend of Bower, A Wife's Peril, and A Family Affair; business good; performances pleasing. Under the Red Robe 21. Side Tracked 27. Washburn's Minstrels May 2.

LEWISTON.—MUSIC HALL (Charles Horbury, manager). Corpe Payton Comedy co. closed their two week's engagement 15, breaking all records. Under the Red Robe 18. Washburn's Minstrels 19. A Texas Steer 26.

OLDTOWN.—CITY HALL (Gates and Co., managers). The Edwin Maynard Comedy co. 17, 18 pleased two large audiences with Two Fools Met, Turn Him Out, and Pygmalion and Galatea. Sockalexis Concert co. 26, 27.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager). War pictures 21. Melograph Vaudeville co. 27. Side Tracked May 4.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager). Side Tracked May 3. On the Bowery 5. Chapman's Concert 10.

CAMDEN.—OPERA HOUSE (R. W. Gill, manager). Local minstrels 27. Side Tracked May 12.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager). California Burlesquers 29 failed to appear.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, managers). The Geisha 20. Mitchell's All Star Flayer 24-26.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager). Leon the Wonder co. opened 17 to fair business; performance good.

MASSACHUSETTS.

NORTH ADAIR.—WILSON OPERA HOUSE (W. P. Meade, manager). Godfrey's Band 12; house crowded. Rice's Comedians 24-26 canceled. The Highwayman, which was booked to play Adams 25 has been transferred to this city. COLUMBIA OPERA HOUSE (Heslin and Mack, managers). This remodeled theatre reopened 29 with Mildred Holland in Two Little Vagrants. The house was crowded. The improvements have put the house in excellent shape. It is rumored that Manager Meade will manage the house next season. Mr. Heslin going on the road and Mr. Mack studying law. Robinson Opera co. 24-26. Joshua Simpkins May 2. Willie Collier 4. ITEMS: The Awakening of Doris was presented by young society women in a most acceptable manner at St. John's Parish House 18, under the direction of Josephine Rice. Among those that took part were Mrs. J. M. Darby, Pearl Noble, Stella Cady, Leslie Russell, Mrs. W. M. Hodge, and Frances Owens.

LYNN.—THEATRE (Dodge and Harrison managers). George W. Wilson co. opened 17 for a week; co. competent and plays well mounted. Specialties are introduced by David De Wolf and Allie Gerald, the Herald Square Quartette, Jay M. Bigley, Harry J. Turner, and Louise Horner. Repertoire includes Lady Audley's Secret, Your Uncle Dudley, The Social Outlaw, Cricket on the Hearth, A Runaway Match, The Gypsy, and The Messenger from Jarvis Section. Lieutenant Jeffries, hypnotist, 24, 25. Willie Collier 28. The Stowaway 28, 29. ITEMS: The Boston Lancers, in full uniform, attended the performance 17 and presented Mr. Wilson with a diamond horseshoe.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager). A Milk White Flag 13 was presented by a capable co. and drew a large audience. Tammany Tigers 14, 15 drew lightly, but offered a show of considerable merit. Frankie Carpenter co. began a week's engagement 17 in a repertoire made up of Pawn Ticket 20. An American Princess, The Strange Adventures of Miss Brown, The Shaughraun, Struck Gas, The Little Ferret, and A Child of Fate. Waite's Stock co. 24-26. W. H. Crane 5. Sousa's Band 16. ITEMS: Joseph Brady, with Bennett and Moulton this season, joined the Carpenter co. here to go in advance.

BROCKTON.—CITY THEATRE (W. B. Cross, manager). Sowing the Wind 12. Shenandoah drew a large and very demonstrative audience 14. Mary Hampton, Charlotte Crane, George A. Wright, and Otis Turner did especially good work. Brosnahan and Jackson Comedy co. opened for a week in Only a Farmer's Daughter to good house and gave evident satisfaction 17. Burrill Comedy co. May 1-6. A Dangerous Maid 10. ITEMS: Louis E. Webster, of this city, has been engaged by Manager Duff as a member of the Prince Pro Tem co.

WORCESTER.—THEATRE (James F. Rock, manager). A Milk White Flag drew as heavily as ever 15. Mary Marble is featured in the present production, and she, with Little Chip as the Private, bore off the honors. Waite's Comedy co. did a land-office business 17-22, calling on requisition the S. R. O.

sign. Jefferson De Angelis 26. Willie Collier 28. Kellar 29. LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager). Murray and Mack presented Fingert's 400 17-22, with highly satisfactory results. My Friend from India 24-26.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager). Maude Hillman closed a week's engagement 15; business fair. Elroy's Stock co. opened 17 for a week to a good house. Repertoire: The White Squadron, The Land of the Midnight Sun, The Police Patrol, In Old Tennessee, The Midnight Alarm, and The District Fair. Raymon Moore sang between the acts. Katie Putnam 21. Jefferson De Angelis Opera co. 25. Willie Collier in Mr. Smooth 26. NEW THEATRE (C. H. Prouty, manager). Dark.

MILFORD.—MUSIC HALL (H. E. Morgan, manager). Burrill Comedy co. 17-22. Repertoire: Infatuation, Old Glory, True as Steel, Stricken Blind, Saved from the Sea, East Lynne, Rip Van Winkle, and Rose Garland. ITEMS: D. J. Sprague, of Milford, formerly manager of A Postage Stamp co., is at Mari and was on General Charles King's staff in the battle of Feb. 4.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers). Sowing the Wind 14. Wilbur Opera co. presented The Mascot, The Royal Midly, and The Bohemian Girl 17-19 to large and pleased audiences. The Beggar Student, Fra Liarolo, and The Merry War 20-22. The Heart of Maryland 24.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager). Two Little Vagrants pleased a fair audience 13. Kennedy Players opened for a week 17 to a full house. Plays presented: A Midnight Alarm, The Two Thieves, Behind Prison Bars, The Octoroon, and From the Bottom of the Sea. Co. fair. The Belle of New York 29.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers). Sowing the Wind 19. The Fall of Maryland local 21. Willie Collier 22. Jefferson De Angelis 24. Waite's Comedy co. 25-29. NEW MUSIC HALL (W. H. Boody, manager). American biograph 16-19; good houses. Night Owls 20-22.

PITTSFIELD.—ACADEMY OF MUSIC (Morris E. Callahan, manager). Two Little Vagrants to fair business 19. My Friend from India 21. Clarence Vaudeville co. 17 canceled. Under the Red Robe 25. Willie Collier May 2.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager). Mildred Holland in Two Little Vagrants 14; poor business. Brother for Brother 17 gave satisfaction to fair business. Kennedy Players 24-26.

LEONISTER.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager). Shenandoah 17; good business. Mary Hampton was charming as usual, and the play was excellently staged. The Heart of Maryland 25. The Belle of New York 29.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager). Mrs. Fiske in Tess of the D'Urbervilles 19, with a strong supporting co., was welcomed by a large audience. Henry Miller 22. Willie Collier May 1.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager). Frankie Carpenter co. closed a very successful return engagement 15. Von Yonson 19 to large houses; strong co.

TAUNTON.—THEATRE (R. A. Harrington, manager). A Milk White Flag 17; fair house. The Heart of Maryland 18; largest house of the season. The Belle of New York 19; large audience.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager). Ward and Vokes in The Governors 14; large and pleased audience. Della Fox in The Little Host 17 did not appear. Sousa's Band 17.

HOLYOKE.—EMPIRE (T. F. Murray, manager). The Spoken word closed a week 15; fair business. Two Little Vagrants 21, 22.

WALTHAM.—PAIK THEATRE (Patrick and Reiger, managers). Brother for Brother 18 pleased a small house. The Heart of Maryland 22.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager). The Heart of Maryland 17; large and pleased audience.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager). Dark.

MICHIGAN.

ANN ARBOR.—NEW ATHENS THEATRE (L. J. Liesner, manager). Evil Eye 10; fair business. The Prisoner of Zenda 14; fair business. Scott's Minstrels 18; good business. London Gaiety Girls 21. White's Faust 25. Robert Downing 27. ITEMS: Manager Junker, of Scott's Minstrels, has purchased a hotel at Hot Springs, and will go there at the close of his season, May 6.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

ALBERTA GALLATIN

OPHELIA HAMMET

Engaged for HENRY MILLER'S Spring Production

Address for Next Season and Productions 1 West 131st St., cor. 5th Ave., or Agents.

realistic. A Night at the Circus 18. Frank Daniels 24. Godfrey's Band 25.

SALT STE. MARIE.—800 OPERA HOUSE (H. Boker, manager): Clay Clement in The New Dominion and A Southern Gentleman 14, 15; good houses; excellent performances.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Scott's Minstrels had only fair business 13; best of satisfaction. Godfrey's Band 26. Robert Downing 28.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): A Night at the Circus 13; fair performance; topheavy house. Columbia Stock co. May 1-6.

VPSILANTI.—GRAND OPERA HOUSE (Quirk and Gallup, managers): The Prisoner of Zenda 17; fair house. Porter White's Faust 24.

MUSKOGON.—OPERA HOUSE (H. F. Gruendler, manager): Other People's Money 12 pleased a large audience.

CALUMET.—RED JACKET OPERA HOUSE (John D. Cuddihy, manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde 15; fair business; satisfaction given.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde 14 pleased small business.

BATTLE CREEK.—HAMBLEN'S OPERA HOUSE (C. E. R. Smith, manager): Edna Paige Comedy co. opened 15 for a week.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Remember the Maine 13; fair house. A Night at the Circus 19.

MINNESOTA.

PIESTONE.—FERRIS GRAND (W. H. Smith, manager): Frank Howard Concert co. 12; large and pleased audience. Roberts-Martin co. in Ghosts 22. Louise Brehany Concert co. May 9. New Opera House (R. W. Ashton, manager): Turner Comedy co. 24-25. Beach and Bowers' Minstrels May 15. Item: Frank Howard is now arranging to organize a minstrel co. for next season to take the place of his concert co.—A Bunch of Keys is the first attraction to be booked at the Ferris Grand for next season.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Clara Mathes co. 3-8; good houses. Repertoire: The Mariner and Mate, La Belle Marie, Passion's Slave, The Silver King, East Lynne, Lost in London, and A Wife Wanted. Tim Murphy to a crowded house in The Carpetbagger 17; audience pleased. H. Henry's Minstrels 22. McFadden's Row of Flats 24.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): A Midnight Bell 11; good business; performance disappointing. Vogel's Minstrels 21. Otis Skinner 22. A Royal Prisoner May 5. Auditorium (Hoefler and Smersch, managers): Banda Rossa played 12 to fair audience; the concert conceded finest ever given in Owatonna.

DULUTH.—LYCEUM (E. Z. Williams, manager): Tim Murphy 18. Clay Clement 25, 26. Stuart Robson May 5, 6. Otis Skinner 6. Primrose and Dockstader's Minstrels 13. Item: Manager Williams has presented only first-class attractions this season, and crowded houses have resulted.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Although Tank Kee was extensively billed for 13-15 he failed to make good. Hans Hanson 24. SHUTWAY AUDITORIUM: Louise Brehany Concert co. 25.

WINONA.—OPERA HOUSE (M. D. Field, manager): Beach and Bowers' Minstrels 12, 13; big business; good performance. Banda Rossa 14; fine concert; large audience. Through the Breakers 18. Vogel's Minstrels 24.

MANKATO.—THEATRE (Charles P. Hoefler, manager): Modjeska in Macbeth 10 to \$891; performance excellent. Roberts-Martin co. in Ghosts 14; fair business. Otis Skinner 21. Beach and Bowers' Minstrels 21.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montagne, managers): H. Henry's Minstrels 20. McFadden's Row of Flats 28. Clay Clement May 2. Baverly's Minstrels 18.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Ghosts 13; good co.; poor house. Beach and Bowers' Minstrels 22. Louise Brehany Concert co. 28.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): Beach and Bowers' Minstrels 25. PALACE MUSIC HALL (A. B. Henkin, manager): Fisk-Welden Orchestra 17; attendance fair.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): A Midnight Bell 12; excellent performance; S. R. O. Vogel's Minstrels 20.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Dark.

MISSISSIPPI.

GREENVILLE.—MARCH OPERA HOUSE (H. E. March, manager): Andrews Opera co. 6, 7, presenting Martha, The Pirates of Penzance, Cavalleria Rusticana, and (strobe-Girola to full houses. Myria Franch, F. Walters, Catherine Lee, T. J. Johnson, F. McCarthy, T. Howard, and Pearl Nightzler head an excellent co.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Field, manager): Andrews Opera co. in Martha and The Bohemian Girl to good houses 13, 14; audiences pleased.

COLUMBUS.—OPERA HOUSE (P. W. Meier, manager): Martiny, hypnotist, 10-15; entertainment pleasing. Ex-Governor Robert L. Taylor 19.

MISSOURI.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Punch Robertson co. 10-15 in Under False Colors, The World, The Queen of Hearts, The Buckeye, The French Cavalier, A Rough Diamond, and A Practical Joke; fair business; co. good. Peruchi-Beldoni co. 17-24. Robert B. Mantell 24.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Queen's Evidence (local); poor business. NORMAN AUDITORIUM: Passion Play pictures 8; big business. Bryan King, elocutionist, 12; large and pleased audience.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Jack Pott's Comedy co. 17-22. Robert B. Mantell 25. Kelley-Shannon co. May 1.

RICH HILL.—SANDERSON OPERA HOUSE (T. D. Sanderson, manager): South Before the War 12; good audience; fine co.

LOUISIANA.—PARK'S OPERA HOUSE (R. W. Young, manager): Irving French co. 27-29. BURNETT OPERA HOUSE (M. Michael, manager): Dark.

MEXICO.—FERRIS GRAND (Hutton and Clendenin, managers): South Before the War 20.

CLINTON.—OPERA HOUSE (Brommer and Forte, managers): Dark.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Dark.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Healy, manager): Irving French co. 20-22.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Nance O'Neill in Magda, The Jewess and Candide 10-12. No one in years has won such

encomiums or such a lasting place in the favor of our theatre patrons. Bobby Gaylor 16-19. The Spider and the Fly 20-22. Stuart Robson 26-28. Primrose and Dockstader's Minstrels 30-May 3. A Bachelor's Honey-moon 11, 12. Clay Clement 13-16. UNION FAMILY THEATRE (Dick P. Sutton, manager): Marie Rostelle's Burlesque and Specialty co. to small business 1-16. The Other Girl 16-23.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): John Griffith in The Avenger 3; large and pleased audience. H. Henry's Minstrels 6; crowded house; excellent performance. Clara Thropp 18.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): John Griffith in The Avenger 14 pleased a fair house. Clara Thropp 17. The Spider and the Fly 18.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): John Griffith in The Avenger to fair house 13. Nance O'Neill in The Jewess 14; good performance; fair house. Bitter Theatre co. 17-22.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Clara Thropp 18.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): H. Henry's Minstrels 7; crowded house; performance excellent.

NEBRASKA.

LINCOLN.—THE OLIVER (Direction of L. M. Crawford and F. C. Zehrung): Otis Skinner in Rosemary 10; fair house. Modjeska in Macbeth 13; full house. Robert B. Mantell in Monbars 15. Mr. Mantell was repeatedly called before the curtain; big house. Rosenthal 18. Remember the Maine 22. James Kidder-Warde co. 24. The Fiske (Direction of L. M. Crawford and F. C. Zehrung): Professor E. Warren Clarke lectured 11, 12; good houses. Georgius Up to Date 17, 18. Redmond Dramatic co. 24-29. On and Off 27.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): The Waifs of New York 13; good performance and business. Under Dewey's Guns 17. Senter Payton Comedy co. May 1-6. STEELE'S OPERA HOUSE (Steele and Hansen, managers): 400 Cate Walk co. 12 amused a small house.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): Slayton's Jubilee Singers 13. G. Paul Smith and Willard Gorton, impersonators, to fair business 12, 13. Georgia Up to Date 22. Walsh MacDowell co. 25. Item: Malcolm Douglas is here rehearsing The Brownies for a local production 21.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Robert B. Mantell, supported by a capable co., presented Monbars 12 to a large and delighted audience. AUDITORIUM (G. L. Platt, manager): Dark.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Robert B. Mantell in Monbars 14; large house; splendid performance. Remember the Maine 24.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): McEwen 10-15 canceled account illness.

FALLS CITY.—THE GERLING (John Gehling, manager): Robert B. Mantell in Monbars 13; good house; performance excellent.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Dark.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Sowing the Wind 13. Under the Red Robe 15. Waite's Stock co. 17-22 opened to good houses, playing the following: Wife for Wife, The Power of Love, That Dangerous Woman, An American in Ireland, The Flag of Freedom, The Lady of Lyons, The Boy from Boston, East Lynne, The Child of the Sierras, Carmen or the Gypsy Queen. PARK THEATRE (Ormsby A. Court, manager): The Stowaway 13-15 pleased large houses. Fast Day matinee breaking record of the house. Brother for Brother 20-22.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Lucier's Merry Makers 20. The Merchant of Venice (local) 21. The Egyptian of Pompeii 28, 29. The Belle of New York May 3. FOLSON OPERA HOUSE (W. R. Lowe, manager): Dark.

NASHUA.—THEATRE (A. H. Davis, manager): Edison moving pictures of the Pope did not draw well 10-15. Shenandoah 18; fine performance; large audience. A Texas Steer 21.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Side Tracked to crowded house 15; co. good. Washburn's Minstrels pleased a good audience 17. A Hired Girl May 8.

PORTSMOUTH.—MUSIC HALL (W. G. Ayers, manager): Brother for Brother 13 drew fairly and pleased. Under the Red Robe 22.

DOVER.—CITY OPERA HOUSE (George H. Demerit, manager): Under the Red Robe 13.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolenghi, manager): Corse Payton Comedy co. inaugurated its four weeks' engagement before a crowded house 17. This is the co.'s first appearance here and the prices, 10, 20, 30, are a decided novelty for this house. The performances are creditable and plays are well mounted. Pleasing specialties are introduced. WALDMANN'S NEW THEATRE (Fred Waldmann, manager): The Air Ship made this port 17. The farce is exceedingly lively, brimful of specialties. Marie Stuart heads a very clever co. Opened to fair business. A Female Drummer (return) 24-29. Milton Aborn Opera co. May 1-indefinite. COLUMBIA THEATRE (M. J. Jacobs, manager): The stock co. presented Aristocracy 17-22, meeting with their usual success. H. Conter Brinker, Una Abell, Robert Neil, and Virginia Jackson have the principal roles. The others held efficient aid. The opening was a benefit, the house being sold out. Shadows of a Great City 24-29. The Wife May 1-6. JACOBS' THEATRE (M. J. Jacobs, manager): George W. Jacobs, representative; The Heart of Chicago 17-22; co. capable; scenery realistic; opened light. Kate Claxton 24-29. Gettysburg May 1-6. ITEM: Ben Davies gave a song recital at Association Hall 17. The Gunner's Mate, by Colonel William McKiernan, of the Sunday Call, will be given its first presentation by the Columbia Stock co. May 15. Newark Lodge, No. 28, T. M. A., held a meeting 16. Virginia Duncan, a new female tenor, will sing at the Newark May 14 with the Corse Payton co.—Manager Waldmann has terminated his negotiations with the Jaxon Opera co., who were to have opened at Waldmann's New Theatre for three weeks, beginning May 1. Instead the Milton Aborn Opera co. will fill the time, with privilege of extension.—For a local charity The Mikado and Priscilla have been sung at Knicker Auditorium this week by a large co. composed of Newark's best singers.—Business 10-15: Newark, William H. Crane, good; Waldmann's New Theatre, Mrs. Fiske, good; Jacobs', A Daughter of Cuth, light; Columbia, stock co., satisfactory; Waldmann's Opera House, Majestic Burlesques, profitable.

ELIZABETH.—STAR (Colonel W. M. Morton, manager): J. E. Toole 17-22 opened to good business, presenting Killarney and the Rhine, Rip Van Winkle, A Widow Hunt, A Happy Pair, The Bells, and The Ticket of Leave Man; performances pleasing. Lanty's Luck (local) 21. Tangled Relations 25. The Real Widow Brown (return) 27. Chauncey Olcott

May 1. Fanny Rice 9. LYCEUM THEATRE (W. M. Drake, manager): Willie Collier appeared to advantage in Mr. Smooth 18 for benefit of ashears; fair business. El Capitan 22. Mother Goose 27. The Geisha 29. Boston Stock co. May 1-6.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simmonds, manager): Bennett and Moulton co. closed a successful week and season's business here 17. Willie Collier presented his new comedy, Mr. Smooth, for the first time on any stage 17 to a fair house, who enjoyed the performance very much. The Elks and Mercer County Wheelmen's minstrels gave two fine performances 19, 20; attendance large. Liliputian Minstrels 26. Sol Smith Russell 28. Lewis Morrison 29. Elroy's Stock co. May 1-6.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Joseph Greene co. closed a week's engagement 15; business good; audiences pleased. Repertoire: A Man of the People, A Plain Old Irishman, A Prisoner for Life, Held by the Enemy, My Wife's Friend, and Condemned to Siberia. Jessie Mae Hall in A Man of Mystery 29. The Sleeping City May 6.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): Dan A. Kelly in The Shadow Detective 13-15 to fair business; co. fair. Same co. in Outcasts of a Great City 17-19; fair houses. Graham's Southern Specialty co. 20-22. Boston Star Repertoire co. 24-29. OPERA HOUSE (John J. Goetichius, manager): A Grip of Steel 17-19 pleased medium houses. Joshua Simpkins 20. Sowing the Wind 21.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Corried's Irving Place Theatre co. played their farewell performance at this theatre 16 to good business; performance excellent. Graham's Southern Specialty co. 17-19 to good business; good performances. The Liliputians in The Golden Horseshoe 20-23; large houses; co. excellent. Thomas E. Shea 24-29.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Amateur minstrels gave satisfaction to S. R. O. 13. Joshua Simpkins 19; small house. Record Ambulance Series: Maude Adams co. 25. Sol Smith Russell 29. COLUMBIA THEATRE (John T. Platt, manager): Guy Mannering, by pupils of Seton Hall College, 29.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Natural Gas 8; full house; good performance. Amherst College Glee, Mandolin and Banjo Club 10; large and pleased audience. A Bunch of Keys 21. The Telephone Girl 22.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Reed and Van's Roof Garden vaudeville co. 11; fair co.; small business. Ohrstrom-Ronald-McKenzie Concert co. 21.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager): J. E. Toole in Killarney and the Rhine gave satisfaction to a good house 15. Manhattan Entertainers 22. Diplomacy (local) 29.

BRIDGE TON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): A Bunch of Keys 19; first-class performance; big house. Watson's Wonders 20-22.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Joshua Simpkins 17; S. R. O.; audience pleased.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Joshua Simpkins 18; S. R. O.; audience pleased.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): The Real Widow Brown 27.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pettinger, manager): Rose Stillman co. 10-15 did not appear, having changed route. Will fill date later.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): Ward and Vokes pleased two large audiences in The Governors 13. The stars were ably assisted by Lucy Daly, Sam Collins, Margaret Daly Vokes, Charles Young, and the Boston Quartette. Wilton Lackaye opened his tour in Charles O'Malley 17 and deserved a larger house. Alice Nielsen returned 18 and sang The Fortune Teller to S. R. O. Weston Stock co. 19-21 in The Ironmaster, Camille, The Danites, The Lady of Lyons, and A Scrap of Paper. Richard Mansfield 22. Henry Miller in Hamlet 23. The Highwayman 24. William H. Crane 25. HARMANUS LYCEUM (H. R. Jacobs, manager): J. K. Emmet and Lottie Gilson, with good support, in Fritz in a Madhouse closed a successful engagement 15. Under Woodward and Voyer's management Godfrey's Band gave the best concert of the season 13 to a big house. Tennessee's Fardner proved a drawing card 17-19. King Dramatic co. 20-22 in Hands Across the Sea, The War of Wealth, The Last Stroke, The Cotton King, and The Cherry Pickers. A Hired Girl 24-26. Gettysburg 27-29. ALBANY THEATRE (C. H. Smith, manager): Closed till September.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): The Telephone Girl was greeted by a large house 14, and gave the best of satisfaction. Louis Mann and Clara Lipman received the enthusiastic plaudits of old friends. Himmels's Idols played to good business 17-22 in a repertoire including Eagle Nest, The Life Guard, The Great Northwest, North and South, The Planters' Wife, The Golden Giant, The Devil's Web, Fanchon, and Cuba Libre. Natural Gas May 3. Joseph Jefferson 12. GLOBE THEATRE (E. L. Johnson, manager): Rider's High Rollers 13-15; large business; satisfaction given. Russell's Comedians in In Gay Bohemia 16-19; fair business. Little Egypt co. 20-22. Merry Widows 24-26. ITEM: Heraklides, the terrible Greek, joined Russell's Comedians 14. John Syddell, manager of London Belles co., and P. M. Cooley, manager of the Bijou Theatre, Binghamton, were the guests of Manager Johnson, of the Globe 14. The Elks will hold a street fair in June.

SYRACUSE.—WINTING OPERA HOUSE (M. Reis, manager): John L. Kerr, manager; Teresa Carreno drew a fair audience 13. West's Minstrels gave excellent performances 14, 15; business large. The singing of Jose. Pullman, and the quintette, Carrol Johnson's graceful turn, and Tom Lewis' ever funny Hawkbaw act were features. Godfrey's Band delighted good houses 16, 17. Wilton Lackaye in Charles O'Malley pleased a good house 18. W. H. Crane in The Head of the Family drew a large audience 19. Alice Nielsen 20. Gayest Manhattan 21-22. Richard Mansfield 23. BASTABLE THEATRE (S. S. Shubert, manager): London Assurance is drawing well 17-22 and is pleasingly presented by the stock co. The Rivals 24-29.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossowski, manager): King Dramatic co. closed a successful week's engagement 13. It is by far the best repertoire that has been here in several seasons. Plays last half of week: The Cotton King, Carmen, Lost in London, The Cherry Pickers, The Two Orphans, and The Little Stroke. Gayest Manhattan 19 canceled. The Last Minister 30. ITEM: Sidney Ossowski, who has for several years been associated with the management of the Shattuck, will sail for Germany 22 to enter a university at Berlin. He will be absent several years. A party of friends accompanied him to New York to wish him bon voyage.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Corse Payton Stock co. closed a very successful week's engagement 13. Woman Against Woman, Denise, Ona in London, The Runaway Wife, Alone in London, The White Slave, An Unequal Match, Cyrano de Bergerac, A Member of Congress, and On the Rappahannock

were presented. Sonns's Band had a large matinee 17. The Telephone Girl pleased a crowded house 17. West's Minstrels had a fair audience and pleased 19. Daniel Sully 21. Mrs. Fiske 22. Katherine Rober co. 24-29.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Ben Merrill in piano recital 17 was warmly welcomed by a large audience. Field and Hanson's Minstrels 20 gave a good performance to a fair audience. On the Bowery 22 postponed. The Highwayman 23. Rachelle Renard May 1-6. Howe's wargraph (return date) 8. Frank Daniels 31. BROADWAY THEATRE (George L. Corliss, manager): Dark. ITEM: Manager Corliss contemplates making several needed improvements to his theatre.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Weston Stock co. closed a week of light business 15. Corse Payton's stock co. opened for a week 17 in Woman Against Woman to a packed house; capable co. Repertoire: Only a Farmer's Daughter, The Runaway Wife, Alone in London, Woman Against Woman, The White Slave, An Unequal Match, A Member of Congress, and Denise. King Dramatic co. 24-29.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Natural Gas (return engagement) 15; fair houses. Thomas E. Shea co. opened for a week 17 to good business, playing The Man of War's Man, Dr. Jekyll and Mr. Hyde, Southern Chimes, The Slaves of Sin, and The Bells; performances good. The Highwayman 24. A Celebrated Case (local) 26. Fursman's U. T. C. 29. King Dramatic co. May 1-6.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Priscilla (local) 13-15, direction Carroll Macomber, of Boston; business fair. Artistically the performances were highly successful and great credit is due Mr. Macomber. The local singers were assisted by Miss Donovan, Mrs. Wentworth, Mr. Young and Mr. Grady of Elmira. On the closing night between the acts Mr. Macomber was presented by his Corning friends with a loving cup.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Joseph Greene opened 17 for a week to largest house of season; best of satisfaction. Repertoire: Held by the Enemy, A Plain Old Irishman, A Prisoner for Life, A Man of the People, My Wife's Friend, and Condemned to Siberia. Joshua Simpkins 25. ITEM: The Joseph Greene co. will entertain the inmates of the Mattawan State Hospital 29.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Natural Gas 15; good house; fair performance. Bennett and Moulton co. 17-22 opened to a full house. Repertoire: Darkost Russia, A Daughter of the South, Bonnie Scotland, My Partner, The Ways of the World, Mr. Barnes of New York, McKenna's Flirtation, My Mother-in-Law, and For Cuba's Cause. Ben Hur (local) 24-26, direction W. C. Clark.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The idler presented by the Shubert Stock co. 17-22 attracted large and pleased audiences. A Night Off 24-29. LYCEUM THEATRE (A. E. Wolf, manager): Pudd'nhead Wilson, with Edwin Mayo in the lead, entertained fine houses 17-19. The White Heather 20-22. FITZBUGH HALL: Godfrey's Band delighted large attendance 19.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 12 to a large audience. James A. Herne in Griffith Davenport delighted a fair audience 14. West's Minstrels drew a large audience 17; performance greatly enjoyed. Godfrey's Band gave a delightful concert 18 to a large audience. W. H. Crane 25. Chauncey Olcott May 4.

AMSTERDAM.—OPERA HOUSE (George McClungha, manager): A return engagement of Natural Gas 17 to fair-sized audience; satisfaction given. Mrs. Fiske, supported by a strong co., presented Tess of the D'Urbervilles to S. R. O. 18; house sold out in one hour and a half; audience delighted. My Friend from India 20. Gayest Manhattan 25. Joshua Simpkins 27. Pudd'nhead Wilson May 2.

COHOES.—NEW OPERA HOUSE (E. C. Gume, manager): James A. Herne in Griffith Davenport 15; good and delighted audience. Local minstrels 17, 18; big business; creditable performance. Natural Gas to fair business 19; good performance. A Hired Girl 22. Corse Payton Stock co. 24. ITEM: Archie Brown, late with Frank Daniels, is at home here.

PEEKSKILL.—DEWEY OPERA HOUSE (F. S. Cunningham, manager): J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 10; receipts, \$290. Miss Gilson was very satisfactory and deserves a better chance. Mrs. Fiske in Tess of the D'Urbervilles 17; audience was large and appreciative. Not since inauguration of the theatre has there been such an assemblage in Peekskill. Joshua Simpkins 21.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Prisoner of Zenda 21. The Sleeping City May 1. ITEM: Professor Vernon, of Vernon Brothers, who has been physical instructor at the Y. M. A. for the season here, left last week to play the Summer parks, opening May 1.

GOVERNORSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Godfrey's Band 15; large audience; concert excellent. Walter Perkins in My Friend from India 18 pleased a fair audience. The Little Minister 22. A Ragtime Reception 25. Joshua Simpkins 29. Pudd'nhead Wilson May 1.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): The Real Widow Brown 14; fair house; good performance. Godfrey's Band 15; good house; audience pleased. My Friend from India 19; fair business; excellent performance. Joshua Simpkins 28. The Highwayman May 2.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Pudd'nhead Wilson to full house 13. Godfrey's Band pleased a light house 15. Daniel Sully in The Corner Grocery 19. Mrs. Fiske 21. Richard Mansfield 27. Pair Symphony Orchestra May 1. Banda Rossa 8. Frank Daniels 11. Bells Archer 13.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Bells of Shandon pleased a fair house 13. Daniel Sully in The Corner Grocery 15 gave satisfaction. My Friend from India 17; good house and performance. Pudd'nhead Wilson 26. N. Y. Symphony Orchestra May 2.

PENN VAN.—YATES LYCEUM (George M. Lownd, manager): Daniel Sully in The Corner Grocery 12; good performance; good business. The Bells of Shandon 17; fair business. ITEM: E. M. Groot, of New York, who will assume the management of the Yates Lyceum July 1, was in town 12.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Howard Athenaeum Specialty co. 13; light business. Emil Pair Orchestra 19. Mrs. Fiske 20. Pudd'nhead Wilson 24. The Highwayman ushers' benefit May 3. Frank Daniels 9. Bells Archer 10.

OSWEGO.—RICHARDSON THEATRE (J

24-25 opened with Held by the Enemy. The Heart of Maryland May 9.

MIDDLETOWN.—CASSINO THEATRE (Odell S. Hathway, manager): Ben Hur (local) 13-15. What Happened to Jones 19. S. R. O.; entire satisfaction. Mr. Broadhurst, the author, witnessed the performance.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): The Real Widow Brown 15; fair house; co. and play good. Natural Gas 22. Comstock's Minstrels (local) 27.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKee, manager): Daniel Sully in The Corner Grocery 13; fair house. Powhatan (local) 20. Pudd'nhead Wilson 22. Macaulay-Patton co. 24-25.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, manager): The Telephone Girl 13; crowded house. The Little Minister 24. Howard's Athenaeum Specialty co. 20. Himmelstein's Ideals 24-25.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyd, manager): Fields and Hanson's Minstrels 19; small audience. The Little Minister 24. William H. Crane 20.

FULTON.—STEPHENS OPERA HOUSE (Quirk and Wallace, managers): My Friend from India 15; good house; audience pleased. Macaulay-Patton co. 17-22.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): A Hired Girl 21. Fields and Hanson's Minstrels 22.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Pudd'nhead Wilson 27. Paur Symphony Orchestra 28.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Daniel Sully in The Corner Grocery (return) 27; a crowded house 30, giving satisfaction. The Burglar May 13.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Pudd'nhead Wilson 27; big business. Natural Gas 27. Belle Archer May 8.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): The Real Widow Brown 19; fair attendance. A Rag Time Reception 26 canceled.

LYONS.—MEMORIAL HALL (Mills and Ohmann, managers): The Belle of Shandon 18 canceled. Pudd'nhead Wilson 21. Natural Gas 25.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): The Prisoner of Zenda 27. Emil Paur's Symphony Orchestra 28.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): James T. Rangan in The Belle of Shandon 18; a good house 19. Natural Gas 26.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Dark.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Daniel Sully 19.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): The Little Minister 25.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): The Paint and Powder Club, amateurs of this city, presented 14 to a large audience. The Merry Maid; performance unusually good. The co. is making a tour of the State for charitable purposes. Hogan's Alley 21.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Arnold Wells co. in The Social Swim to large house 17. ITEM: Manager Rivers is in New York looking for next season.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Emma Warren co. opened for a week 17 to good business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Hi Henry's Minstrels 15; good business; receipts, \$432; performance excellent. Clay Clement 25. McFadden's Row of Flats 29. Stuart Robinson May 1. Ian MacLaren 3. Primrose and Dockstader's Minstrels 11. ALISON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Hi Henry's Minstrels 19. McFadden's Row of Flats 27. Clay Clement May 1. Ian MacLaren 2. Stuart Robinson 4. Primrose and Dockstader's Minstrels 10.

JAMESTOWN.—OPERA HOUSE (W. Seconale, manager): Hi Henry's Minstrels 14; fine house; co. excellent.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Hi Henry's Minstrels, owing to washout on railroad, had to cancel 15.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Frank Daniels in The Idol's Eye to good business 13. The opera was admirably presented. PARK THEATRE (Harry E. Feicht, manager): Human Hearts to good business 13-15. The sensational features were well brought out and gave satisfaction. E. Lawrence Lee, a Daytonian, was well received. The Sleeping City to fair business 17-19. It was fairly well presented and seemed to please. ITEM: The father and brother of Norma Kopp, of Frank Daniels' co., occupied a box during the performance 13. Dan Thompson, who calls Dayton his home by adoption, has closed his season with Joseph Murphy and is with us again. He is busy engaged conducting the rehearsals of the Elks and will be one of the end men in the performance on May 1. J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): A. L. Wilkins, acting manager: The Two Johns 13; small house; performance pleasing. The Keystone Dramatic co. opened 17 for a week 17. The Senator's Daughter; big house; co. gave satisfaction. Specialties by Howard and Dorset, Harry Wesley, and Billy Walsh were pleasing. Other plays: His Mother's Husband's Son, Dixie Land, The Kodak Fiend, The Belle of East Lynne, The Man from Japan, and The Mystery of Woodlawn. ITEM: The Two Johns opened my thirty-third anniversary album, my first having been opened eleven years ago by P. T. Barnum. W. H. McGOWAN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Otto Klives, business manager: Frank Daniels in The Wizard of the Nile and The Idol's Eye to fair business 15. Burt's Theatre (Frank Burt, manager): My Friend from India to slim houses 13-15; co. above the average. A Hired Girl 16-19 opened to big house. Charles McCarthy was funny as the girl, and some good specialties were given. PEOPLE'S THEATRE (C. F. Stevens, manager): The Columbia Stock co. to fair business 13-15. Pousse Cafe, an enjoyable burlesque with a big co. finely costumed, to good houses 16-19. C. M. EDSON.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): Isham's Octoroons 14; co. medium; small house. Al G. Field's Minstrels 15; crowded house; performance excellent. The Evil Eye 17; co. very good; well-filled house. Robert Rosaire, Thomas Elliot, William Blaisdell, Clara Layne, and Mamie Conway deserve special mention. Robert Downing in The Commander 20. On the Sawanaw River 21. Si Plunkard 22. Haman Hearts (return) 24. Mrs. Fiske 28. ITEM: Al G. Field's Minstrels spent Sunday 16 here, and visited the grave of Harry Moran, trap drummer of the co., who died in October. The grave was covered with roses, and the band played several appropriate selections, the sextette sang, and an address was made by Dan Quinlan.

ALLIANCE.—OPERA HOUSE (Sourbeck and Doran, managers): Al G. Field's Minstrels 15; a large audience 14. Houghton Stock co. opened for a week to good business 17, presenting cheer, boys, cheer, The Temptation of Money, and The Police Inspector. Howard Athenaeum Specialty co. 28. Back on the Farm May 10. CRAVEN'S OPERA HOUSE (M. E. Whelan, manager): O'Hooligan's Wedding 15; fair business. Si Plunkard 18 gave satisfaction to poor house. The Evil Eye 20.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Daily Stock co. gave fair performance to light business 10-15, playing The Dawn of Freedom, A Wife's Honor, A Married Bachelor, Why Brown Laughed, and Eccles' Daughter. Uncle Josh Spruceby 17; S. R. O.; co. excellent. Owing to the change of the Lyceum Theatre, Cleveland, from legitimate to vaudeville, The Prisoner of Zenda, booked there for 17-19, played here 19 to large audience; co. fine. The Sleeping City 29.

TIPPIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Robert Downing in scenes from Ingomar, The Gladiator, and a one-act comedy, Paris in 1781, to a highly appreciative audience. Fabio Romani 19; good house; pleased audience. ITEM: Manager Collins has been offered the position of superin-

tendent at Euclid Beach Park, Cleveland, O., and has the offer under consideration.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): The Evil Eye 15; a large audience 13. Uncle Josh Spruceby 15; a large audience; supported by an excellent co.; presented The Commander 17 to a delighted audience. This was the first production of Mr. Downing's new play, and it gave entire satisfaction. Fabio Romani 20. Daily's Stock co. 24-25.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): O'Hooligan's Wedding 14; fair performance. poor house. Isham's Octoroons 15; a large audience. Si Plunkard 19; a good house. Robert Downing 21. Chattanooga 24. BECKER'S OPERA HOUSE (Gustav J. Sailer, manager): European Sensation co. 27.

LIMA.—FABROT OPERA HOUSE (H. G. Hyde, manager): Hogan's Alley 15; a good house 13. Robert Downing delighted a small audience 13. Side Tracked gave satisfaction to good business 14. The Elwood Stock co. began a week's engagement 17, with La Belle Marie, to capacity. Banda Rossa 28. Scott's Minstrels 29.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Passion Play pictures 12; fair house. Side Tracked 13; a fair audience. Lewis Morrison in Faust 18; a large audience. Daily's Stock co. 19-22. European Sensation co. 26. Si Plunkard 27. Isham's Octoroons 29.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Hogan's Alley 15; large house. Al G. Field's Minstrels 18; packed house; every one pleased. ITEM: The Elks' social session at Field's Minstrels 18; after the entertainment the Elks of the co. were given a social session by the lodge.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Hogan's Alley (return engagement) 12; good house and performance. PEOPLE'S THEATRE (C. Kimpel, manager): Carrie Stanley-Burris co. opened for a week's engagement in That Klondike Claim 17.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Geisha 14; fine performance; fair house. The Evil Eye 15; good business; one of the best performances of the season. Robert Downing 18 to small house. Other People's Money 27. Si Plunkard 29. A Day and a Night May 1.

EAST LIVERPOOL.—NEW GRAND JAMES NORRIS, manager: Isham's Octoroons 12 filled the house, giving satisfaction. Mindrop's Comedians opened for a week 17 to S. R. O.; presenting Brother Against Brother, The Witch of Wall Street 18.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): The Sleeping City 13; poor performance and business. All Aboard 15 canceled. Lewis Morrison in Faust 17; good performance; S. R. O. Al G. Field's Minstrels 21. Merry Maidens 22.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Haverly's Minstrels 17; topheavy house; good performance. Lewis Morrison 22. L. M. Luchs, manager: 1402 14; large audience; good attraction. Belle Archer 16.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Haverly's Minstrels 14; small house; ordinary performance. Schubert Glee Club to fair business 17; satisfaction given. Fanny Rice 24.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): What Happened to Jones 15; a fair house 13. Lewis Morrison in Faust to banner house of the season 19; every one pleased. Scott's Minstrels 27.

NAPOLEON.—OPERA HOUSE (B. B. Bitzer, manager): Graham Earle co. 10-15; light business. Repertoire: The Sportsman, A Wife Worth Winning, East Lynne, The Noble Outcast, Kirtie O'Connor, and An Arabian Night.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Si Plunkard to capacity 11, giving satisfaction. Murray's U. T. C. opened this season here 15; good business. Isham's Octoroons 19. The Sleeping City 22.

FOSTORIA.—ANDERSON OPERA HOUSE (Campbell and Rosendale, managers): Uncle Josh Spruceby 13; fair business; audience pleased. Fabio Romani 18; fair house and performance.

MT. VERNON.—WOODWARD OPERA HOUSE (Clements and Stevens, managers): Al G. Field's Minstrels closed the season to one of the largest audiences in the history of the house 17.

GALION.—CITY OPERA HOUSE (S. E. Ribbet, manager): O'Hooligan's Wedding 12 disappointed a fair house. ITEM: MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Boone, hypnotist (return engagement), 21. ITEM: Ed and Lena Davenport, cornetists, are here on a visit to their mother.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Gilmore and Leonard in Hogan's Alley 14; packed house. Belle Archer 20. Lewis Morrison 21. A Day and a Night 29.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Uncle Josh Spruceby 19. AUDITORIUM (M. H. Haskell, manager): Sousa's Band 13; fair business.

NORWALK.—GARDNER MUSIC HALL (W. G. Giller, manager): Uncle Josh Spruceby 14; packed house; satisfaction given. Robert Downing 24. Scott's Minstrels canceled 22.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (J. H. Timmermeister, manager): Dark. K. O. P. HALL: Schubert's Quartette 21.

CALDWELL.—OPERA HOUSE (J. Henry Friedman, manager): Si Plunkard 12; good house; good performance. Haverly's Minstrels 18.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowen, manager): The Evil Eye 19. Haverly's Minstrels 22. The Sleeping City 27.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): The Two Johns to fair house 12. Haverly's Minstrels 14.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Robert Downing 19 presented The Commander to a large audience; co. and play excellent.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): The Two Johns 15; good business. Banda Rossa 25.

UPPER SANDUSKY.—OPERA HOUSE (V. H. Gibson, manager): Fabio Romani 13; large audience; general satisfaction.

NEWCOMERTOWN.—CITY OPERA HOUSE (Yingling Brothers, managers): Isham's Octoroons 18; delighted audience. Haverly's Minstrels 21.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Robert Downing 14; large audience; performance excellent. Ernest Gamble (benefit Opera House employees) 20.

CANTON.—THE GRAND (M. C. Barber, manager): Isham's Octoroons to fair business 13. The Geisha 15; a large audience 15. The Evil Eye (return date) to big business 18.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellis, manager): The Gormans in Mr. Beane from Boston 12; fair house; good performance. Cinco-so 27.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): The Two Johns 14; fair house; audience pleased. Passion Play pictures 20.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): 1402 12; good business; excellent performance. At the French Ball 19.

NEW LEXINGTON.—SMITH OPERA HOUSE (T. J. Smith, manager): Muldoon's Picnic 15 failed to appear.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Robert Downing in The Gladiator 11; a large audience.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Schumann Concert co. 24.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Keystone Dramatic co. 24-29.

OKLAHOMA TERRITORY.

PERRY.—OPERA HOUSE (Delaney and Wadsworth, managers): Mozart Symphony Club 21. My Uncle from New York 24.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Mozart Symphony Club 17.

OREGON.

LA GRANDE.—STEWART OPERA HOUSE (D. H. Stewart, manager): Season closed.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): The Pay Train 15.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): A Guilty Mother drew a good house 13 and did not give satisfaction. El Capitán 20 canceled. Daniel Sully 26. HERSKER'S OPERA HOUSE (John Hersker, manager): A good house witnessed a poor performance by the London Gaiety Girls 13. ITEM: John E. Miles, of Miles Ideal Stock co., will leave the stage shortly to study for the Baptist ministry. Andrew Dunn, of this city, left for Philadelphia, where he has accepted a position as stage hand. Charles Leyburne, now with the Myers-Leyburne co., will head his own co. next season. Frank Fey, Pottsville's popular comedian, arrived home 16, having closed his season with the Maude Hillman co. at Saratoga, N. Y. Both local theatres will close their doors next week. The season has been a fairly good one. R. W. SHERTZINGER.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Willie Collier and a good co. in The Man from Mexico 15; a large audience 14. Howe's warpath gave satisfaction to fair business 15, 17. El Capitán having closed canceled 18 to the great chagrin and disappointment of the local Press, for which benefit they were to play. The club had worked hard for several months and the house would have been crowded. Aunt Jerusha 19 canceled. The Real Widow Brown, with good specialties, pleased a light house 20. The Telephone Girl 21. The Geisha 23. Priscilla (local) 26-28. Henry Miller 29. Mitchell's All Star Players May 1-6. ITEM: George W. Goodheart, of this city, will join the advertising forces of Ringling Brothers' Circus 21. The Comstock Park Theatre will open June 3 with Simmonds and Slocum's Minstrels. The Palmer Opera co. will begin a season of ten weeks here June 19.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): Edwin Mayo, supported by a competent co., produced Pudd'nhead Wilson 14 to good house. A return engagement of The Telephone Girl 15 drew good audiences. Sousa's Band gave a fine concert 17 to a small audience. William H. Crane presented The Head of the Family 18 to a large and enthusiastic house. Ysobel Haskins, Gladys Wallis, Olive Oliver, Kate Lester, Percy Howell, Boyd Putnam, and Frederick Truesdell won especial favor. Watts' Minstrels 21. Biography 22. ACADEMY OF MUSIC (Burgunder and Reis, managers): Katherine Robert co. 22 in The Great Diamond Robbery. The Mysterious Murder, Clemenceau Case, The Demon's Daughter, She Couldn't Marry Three, The Lady of Lyons, Little Miss Nobody, and The Bachelor's Twins to big business, giving satisfaction. Franklin Ritchie and James Kennedy were especially clever.

CARLISLE.—NEW OPERA HOUSE (Markley and Appell, leases; F. W. Allen, manager): The Princess Kroey (local) 10, 11, direction of John R. Bland and Manager Allen, proved a decided success. McCarthy's Mishaps canceled 13. A Bunch of Keys 14; fair house, but failed to please. A Breezy Time canceled 15. The Real Widow Brown 18; fair house and satisfaction. 1402 22. Teresa Carreno May 2. ITEM: Manager Allen spent a few days in Philadelphia last week perfecting arrangements for the summer, when he will have a position on the steamer Grand Republic. Next season he will be with one of Mr. Appell's road cos. It has not been decided yet who will manage our theatre for next season. Cave Hill Park will open this summer with vaudeville. The theatre has been remodeled. Philip L. Trippett, treasurer of The Real Widow Brown, will run a summer stock co. at Asheville, S. C., this summer.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, leases; Ben J. Lander, manager): Clair Pattee-Russell co. opened for a week 17 to a packed house, giving satisfaction in A Dashing Widow. The Duke's Daughter 18 and Reddy's Mail Girl 19, also attracted large audiences. Specialties by Clayton and Laurence, Baby Helen, George F. McCabe, the Glee, and Ladies' Orchestra. London Belles 25. Daniel Sully 27. ITEM: The lighting of the Grand has been greatly improved, and some of the scenery repainted. Manager Ben J. Lander is writing a three-act drama entitled The Bull Fighter.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Willie Collier in The Man from Mexico 14 to fair business; co. and play well received. A Bunch of Keys before fair houses 15. Frankie St. John, Teddy, and Albert Mahan, as Grimesy, had the leading parts. The Harrisburg Choral Society gave The Redemption twice 18 to light business; co. good. The Telephone Girl 20. 1402 21. The Geisha 22. Lewis Morrison 26.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Edwin Mayo in Pudd'nhead Wilson 13; fair business. W. H. Crane in The Head of the Family 17 and Sousa's Band 18, both to large business. Henry Miller 27. GRAND OPERA HOUSE (M. H. Burgunder, manager): Myers-Leyburne co. 10-15; large business, presenting latter part of week: The Bachelor, The Black Flag, The Two Orphans, and After Seven Years. Isham's Octoroons 17-19; fair business. Sevenlarks 24-29.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, manager): Chattanooga 13; poor business. Ott Brothers in All Aboard 14 to light business. The Late Mr. Early 15; good business. 1402 18; fair business; performance satisfactory. Orpheus Orchestra 20. The Evil Eye 22. Lester Walter co. 24-26. OPERA HOUSE (J. G. Ellis, manager): The Geisha (benefit Johnstown Athletic Club) 21. Faust 25.

BUTLER.—PARK THEATRE (George N. Burkhalter, manager): Chattanooga 14; a good house 14. Lester Walter Stock co. 17-22 to fair business and satisfaction. Bills first three nights: A Prince of Russia, A Modern Heroine, and The Fatal Wedding. ITEM: F. E. Howe, who produced two local operas last winter, has completed a handsome souvenir of Butler.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): A Guilty Mother 15; fair patronage; audiences pleased. Myers-Leyburne co. opened for a week 17 in The Silver King to a full house; satisfactory performance. ITEM: The Academy ushers have secured Fanny Rice in At the French Ball for their benefit May 3.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Lester Walter Stock co. to fair business 15-19. Repertoire: The Prince of Russia, Love and War, The Missing Bride, The Counterfeiters, The Black Eagle, Ragged Nell, and The Scarlet Circle. Pittman Comedy co. opened for a week 17 in La Belle Marie to S. R. O. Down on the Farm May 15.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): The Late Mr. Early 14; clever co. but poor play. All Aboard 15 to good business. 1402 19; good house. Stuart and Eleanor Kent were heartily enjoyed. The Brownies (Elks' benefit) 21-22. ITEM: The Traction Co.'s Summer Theatre, at Lakemont Park, will open about June 1.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Jennie Wetmore delighted a large audience in Aunt Jerusha 17. Sousa's Band packed the house 18. The nine members on the programme were augmented to twenty-three by encores. The Little Minister 26. The Sleeping City May 5.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Orpheus Glee Club (local), assisted by the Richard Arnold String Sextette, gave an enjoyable concert 18 to good audience. Sousa's Band to small audience 19. El Capitán canceled 21. West's Minstrels 22. Myers-Leyburne co. 24-29.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): What Happened to Jones 14; small audience; performance fair. Gayest Manhattan 18 canceled. Wilton Larkave 19, supported by an excellent co., presented Charles O'Malley to fair business. Pittman Stock co. 24-29.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): The Little Minister, presented by a capable co., delighted a very large audience 15. Courtenay Morgan co. opened for a week to full house 17, presenting Felicia, Niobe, and Always on Time, followed to fair business. Mrs. Fiske 25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): What Happened to Jones 15; large audience; strong co. The Telephone Girl 18 to S. R. O.; excellent co. ITEM: Manager Bubb is preparing for the summer season, which will open June 3. Gibney-Hoeffler co. 24-29.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, leases; Edwin Young, manager): A Breezy Time 18; fair business and performance. ITEM: Frank Key, of the Maude Hillman co., has returned home for the summer.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Gibney-Hoeffler Stock co. 17-22 to fair business in The Black Flag, The Prince of Liars, Myrtle Ferns, Camille, Angie the Country Girl, and Her Husband's Sin. Daniel Sully 25.

READING.—ACADEMY OF MUSIC (John D. Mish-

BROWN'S For the BRONCHIAL TROCHES Throat
The Public Speaker's Friend.
John L. Brown & Son, Boston.

ler, managers: Willie Collier in The Man from Mexico 15. A Guilty Mother 17. The Telephone Girl 19. Howe's warpath 20. GRAND OPERA HOUSE (George M. Miller, manager): Dark.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, managers): A Breezy Time 14; good performance; fair house. Aunt Jerusha 18; performance good; well-filled house.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Brown, manager): The Real Widow Brown 15; a small audience 14. The Geisha 19; large and appreciative audience. Town Topics 28.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): A Breezy Time 13; a fair audience. Boston Stock co. 17-19; poor performance and business.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): The Little Minister 13. Howard Athenaeum Specialty co. 18; unsatisfactory performance; light house. Courtenay Morgan co. 24-29.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): A Breezy Time to fair business 15. Isham's Octoroons 22. Santanelli 24. Lewis Morrison 27.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Charles Mortimer co. 24-29 canceled. Local season closed.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Maxwell Stock co. 24-29. Other People's Money May 6.

POTTSVILLE.—GRAND OPERA HOUSE (Grant M. Koop, manager): A Breezy Time 17; fair business; audience pleased.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Sevenlarks, hypnotist, opened for a week 17; large and pleased audience. Miles Ideal Stock co. 24-29.

GREENSBURG.—KAGGY'S THEATRE (R. G. Curran, manager): The Geisha 18; a large and appreciated audience. Town Topics (return engagement) 20.

LAUCH CHUCK.—OPERA HOUSE (Robert Heberling, manager): A fair-sized audience witnessed A Guilty Mother 14; performance good.

KANE.—LYCEUM THEATRE (A. B. Cobb, manager): Dark. AUDITORIUM (George H. Verbeck, manager): Dark.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Howe's warpath 13, 14; large audiences; entertainment interesting.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Rhoda (local) 20, 21 postponed. A Breezy Time 24. Aunt Jerusha 26.

BERWICK.—P. O. S. OF A OPERA HOUSE (F. R. Kitchen, manager): Nellie McHenry 15 failed to appear. A Breezy Time 25.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Little Minister 18. Howard Athenaeum Specialty co. 22. Mrs. Fiske 26.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Band concert 14; large house.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): El Capitán 19 failed to appear.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Dark.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Dark.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): Projectoscope 15; light houses.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

The Gay Lord Quex—Carnac Sahib—Other Productions—Notes.

(Special Correspondence of The Mirror.)

LONDON, April 15.

We have had quite an exciting time of it since I last had the honor to address you, the starting-point of this was the production of Pinero's new comedy, *The Gay Lord Quex*, by John Hare at the Globe last Saturday, when the whole house "rose" at the play, in the same manner as the pit "rose" at Edmund Kean, on the first night he played *Shylock* at Drury Lane, nearly ninety years ago. Excitement again broke out on Sunday night, when a certain clergyman made a bonfire in his pulpit of the first number of one of the new Sunday papers just out. Some excitement was also to be observed on Sunday night at the "Players' Club," when Florence Bright, a new novelist, who has made some little stir with a theatrical story called "The Vision Splendid," roundly asserted, with almost a Clement Scott accent, that the theatrical profession was not good for morals, especially for the morals of young ladies. Discussion, of course, promptly set in, and arguments ruled lively. Alarming and exciting was continued on Monday, when the daily journals waded eloquent over the fact that the Bishop of Wakefield had, in a strange manner, denounced the two new Sunday papers, the *Telegraph* and the *Mail*. (N. B.—Clement Scott, who recently left the former, has gone on the latter.) The probably well-meaning but certainly in this case blithering bishop not only denounced these new papers because they were Sunday papers, which perhaps one might expect him to do by virtue of his office, but he added that they had signified their start by publishing extensive notices of "the most immoral play ever seen on any stage"—meaning the aforesaid Pineroian comedy, *The Gay Lord Quex*, if you please!

All the dailies forthwith set loose a group of the wildest interviewers, who tracked the bishop-demonstrator, bold, bad Pinero to his lair, which is just off Regent's Park. Indeed, I began to tremble for the fate of my bald but brilliant young friend, who is affectionately known as "Pinny." I am happy to say, however, that at the moment of mailing his forthcoming inquiries he had not succeeded in torturing him much, nor in extracting anything from him but one of those gentle smiles which so well become him. I find that he is comparatively uninjured and that his accident assurance people have not yet notified him of increased risk.

And now to give you my own opinion of *The Gay Lord Quex*. Well, in the first place, I regard it, from an artistic point of view, not only as one of the very best bits of work this very leading dramatist of our time has given us, but also as one of the very best comedies of manners I have ever met. The charge of immorality in his work is a strange charge to hurl at Pinero of all play writers. Like all who write, he is a dramatist, novelist, journalist or poet. It is his aim to see life steadily and see it whole—as was the case with a far greater dramatist than Pinero or any one else ever will be.

It must therefore of necessity fall out that some subjects one chooses will be of an unpleasant kind. Just as in the celebrated case of Sam Weiler: "It's the seasoning work does it," so it is the treatment of such subjects that makes all the difference. The so-called "sexuality" and Seventh Commandment fraction, as treated by Ibsen and his crowd of imitators, is often disgusting because these play-makers appear to gloat over the more offensive part of their details; or at all events appear to hold a brief for what ordinarily decent folk regard as the wrong side. Contrast with this Pinero's method of treating what are called "problem plays" themes, as set forth in *Sweet Lavender*, *The Profligate*, *The Benefit of the Doubt*, *The Notorious Mrs. Ebbsmith*, and *The Second Mrs. Tanqueray*. Only the first and last named were big successes—and indeed were the only two good plays—yet what a powerful moral there is in each. A good many people rolled their eyes in more or less pious horror at *The Second Mrs. Tanqueray*, yet find me a more powerful or more tragic sermon than this play. Indeed, Pinero, who is one of the wholesomest and broadest of Britons always, as I understand him, seems to lose no opportunity of denouncing, either tragically or cynically, the socially winked at and even socially encouraged licentiousness of the so-called man of the world, and to point the moral that while the said m. of the w. does not, as a rule, socially suffer for his little escapades and intrigues, it is always the woman who pays, either by her own shame or in having to espouse a man, no matter how lurid or how disgraceful has been his past, with a capital P.

This theme, treated from an intensely cynical and high comedy viewpoint, is the theme of *The Gay Lord Quex*. This new play is therefore, to my thinking, only immoral in the sense in which some might call Shakespeare's *Measure for Measure*, *Othello*, and *King Lear*, or Thackeray's "Vanity Fair" or "Pendennis" immoral—in that part of the subject and certain of the characters are extremely tainted wethers of the social flock, and are held up to the mirror of nature in order, as the drama's master hath it, to show vice her own image, etc. And, speaking of Thackeray, I marvel that no critic seems to have noticed that *The Gay Lord Quex* is in most of its characters dominated by the influence of the great creator of Becky Sharp, Lord Steyne. Barnes Newcome, and Blanche Amory. Pinero always more or less reflects the influence of Thackeray, but in this case it comes out more than ever.

The name part in Pinero's new play—one of the finest parts, if not the finest, that Hare has ever had—had, prior to the time of the commencement of the play, gleefully rejoiced in being "the wickedest man in London." Not only has he carried on many amours, but he does not seem to have been over particular as to the manner in which he conducted them. Of course, as our society's custom is, this titled Lothario, who carries on liaisons even with married women of his own class, is always welcomed in the most ill-dressed drawing-rooms. In one of these this butterfly rascal of forty-eight falls in love with a sweet English girl—a girl of pure heart and mind—who really loves a young officer named Bastling. When we first meet the gay Lord Quex he is engaged to this girl, Muriel, on condition that he goes in for reformation. He is endeavoring, with apparent sincerity, to carry out his contract; but the *fiancée's* foster sister, Sophy Fulgarney, who runs a fashionable manœuvre emporium, is so disgusted at the thought of so pure and gentle and lovable a girl as Muriel being united to a man of such a nefarious past, that she adopts all sorts of means and measures to break off the match. Sophy, although just betrothed to her handsome business neighbor, Frank Pollit, alias "Valma," the palmist, even goes so far as to endeavor to lure Quex on to a sort of flirtation with her, so as to disgust Muriel; but Quex remains, like the Governor of Tilbury Fort, adamant.

Anon Sophy gets what she deems to be a splendid opportunity of upsetting Quex's matrimonial chances. Quex has gone down on a visit to Muriel's people's place at that lovely old Surrey spot, Richmond-on-Thames. Among the visitors is the Duchess of Strood, the thirty-five-year-old ultra-romantic wife of a septuagenarian peer. Some time ago this unscrupulous duchess and the equally unscrupulous Quex carried on a liaison in many a Continental city. The affair, however, has been broken off, but the duchess, wheedling around Quex, anon persuades him to come to her boudoir that night for a really farewell meeting. Quex comes, intending, however, unlike the duchess, that this assignation shall not only be the last, but shall also be perfectly platonic. The duchess, who, like Miladi under similar circumstances, is fixed up fit to kill, brings out the champagne she knows best suits Quex's palate and joining him in a cigarette, proceeds to work her wicked will. During a great scene between the insidious duchess and the now stand-offish Quex the latter discovers at a critical moment that Sophy Fulgarney, who is *pro tem*, filling

the place of the duchess's absent maid, is listening and watching at a convenient keyhole. The duchess is in terrible alarm for her "reputation," that "immediate jewel of her soul," but Quex presently devises a means of escape for the duchess, who, remarking that it has been "a very disappointing meeting," escapes in her negligée attire. Quex then, ringing the bell as though he were the duchess, causes Sophy to come into the bedroom, whereupon he locks her in.

A terrible scene ensues, wherein Sophy threatens to denounce him to Muriel, while he points out to Sophy that it is her reputation that shall be made to suffer and that she shall be denounced as having continued her attempts at flirtation with him and as having lured him to this assignation. He even threatens to denounce Sophy to her betrothed, who has also been invited to the same house and is staying there the night. Quex eventually so frightens Sophy that she, at his demands, writes a letter confessing that it was she who made the assignation, which letter is to be held over her until Quex is safely married. Sophy is then about to depart crestfallen, when a revolution of feeling sets in and she, resolving to brave all to save Muriel from the titled rascal, decides him to do his worst. "By God! You're a fine plucked 'un!" exclaims Quex, astonished at her self-sacrifice. "You shall find that I'm a gentleman, for once anyway!" With that he hands her back her letter and departs, the curtain falling on this really great third act to thunderous applause.

In the fourth and final act there are indications that Muriel will in despair run off and secretly marry the man she adores—namely, the young officer, Bastling. Indeed, arrangements are made to this effect when Sophy, discovering to her horror that as Quex formerly pointed out Bastling is not only licentiously worse than he is, but a money hunter to boot, contrives by her witchery to make Bastling show the worst side of his character as Muriel comes in prepared to elope with him. At length there is no alternative but for the pure little English maiden to pair off with the apparently reformed titled rake, the "hero" of a hundred intrigues. Could any finish to a modern "comedy" be more terribly painful? Could any satire on society manners and customs be more keen? I trow not.

This splendid play is splendidly played; so carefully does Pinero always select his players. John Hare represents Quex in his most artistic fashion, and you know what that is. Irene Vanbrugh, who scored as in the name part in the same author's *Trelawny of the Wells*, played the always impulsive and often vulgar but thoroughly good-hearted Sophy Fulgarney, the manœuvre, and made the biggest hit she has ever made. The next best bit of acting was young Gilbert Hare's impersonation of a battered wreck of a "ladies' man," a most repulsive character, but oh, so natural.

Alas, a very few lines will serve for Henry Arthur Jones' new play, *Carnac Sahib*, which Reichenbach Tree produced at Her Majesty's on Wednesday on a scale of magnificence that even he had not before attempted. The new play had just before production added to the above indicated excitement of the week owing to Jones and Tree having had a violent row because Tree had cut out certain lines. More interviews sprung up, with Tree, with Jones, and with all sorts of other important folk, including W. S. Gilbert, George R. Sims, Pinero, etc., and indeed at the time of writing there is a big boom on in the Referee as to whether the playwright should or should not continue to form a kind of Playwrights' Protection Society.

Touching Jones' new play, it would, methinks, have been advisable had Jones or Tree or the Licensor of Plays cut out still more lines, especially those wherein H. A. J., as seems to be now his wont, goes out of his way to indulge in so-called "epigrams" at the expense of Holy Writ and religious matters generally, forgetting that by such means he was sure to wound the susceptibilities of large numbers of kind friends in front. This time it must be said that Jones has apparently had in his mind a good motive for these offensive lines, a motive which has evidently escaped the attention of most of those who have criticized the play so severely. In other words, the utterer of the above-named remarks—namely, a brandy-soaked army doctor—shows, just before his death in the last act, that the God-fearing soldier, who does an act of so evil, has so influenced him for good as to cause him not only to give up his terribly drunken habits and to sacrifice his life in defense of his comrades during a siege, but also to die in a spirit of penitent faith and trust. This army doctor, Major William Radnage, is the best character in the play and is beautifully played by J. D. Beveridge, who has been lent to Tree for the occasion by Arthur Chudleigh and Dion Boucicault, of the Court. The next best and best played character is the above mentioned pious soldier, Major Redley Kynaston, whom Jones has ably borrowed from the character of that truly Christian soldier, Captain Hedley Vicars, whose memoirs are doubtless as familiar in your States as in our islands. This character is powerfully and pathetically represented by that clever American actor, Frank Mills, who was such a success at this theatre as Athos in *The Musketeers*. The other chief American in the cast is your fascinating citizeness, Cora Urichart Potter. Cora looks even lovelier than she wrote in a series of wonderful confessions which have been per programme, "best specially designed and executed by" of Paris. Beyond this I have, I regret to say, no further praise for this picturesque lady. To be sure, the part, which is that of a heartless, smiling and immoral grass widow, is not one affording many opportunities for dramatic intensity, but also Mrs. Potter gives indications that even were the opportunities there she would not be able to avail herself of them.

I have not mentioned Joseph Tree yet as regards his place in the drama, in the first place his character, Colonel Stacey Carnac, is a character not only unworthy of Tree's powers but hardly worth the acceptance of an ordinary walking gentleman. Doubtless, when read in cold type the part appeared to him to be of far greater importance, but in stage representation it pans out contemptibly. I have never seen this mostly excellent and always artistic actor to less advantage in all his career. During the exception of a rather pathetic scene during the selection of the jeweled palette of Fyrene, as Tree has to do to come on and snarl and snap at another contemptible colonel, one Syrett, played by Lewis Waller, as to which of these precious British officers shall gain possession of the aforesaid minkling and married soldier dove, Olive Arlison, as represented by Mrs. Potter. The sweet Eva Moore, wife of that gifted actor-dramatist, H. V. Esmond, contrives to impart much of her sweetness to the character of a kind of a white-frocked ingenue. This ingenue, the subsequently awakened Carnac, eventually arranges to marry just as a general comes to the relief of the beleaguered warriors playing the while the good old ditty of "Auld Lang Syne." Instead of "The Campbells Are Coming," which has been utilized in most Anglo-Indian plays of this kind from old Dion Boucicault's *Jessie Brown* or the *Relief of Lucknow* downward, I am sorry for Tree in this matter of Carnac Sahib, for he has not only snared no expense but has also worked day and night to make the play a success. That I fear it can never be, especially in its present shape.

The above mentioned new play sampling excitement is to be continued from almost the moment of mailing right on for the next week or so with but very few intervals. It will start with that highest of theatrical events, the return of Sir Henry Irving to the Lyceum stage to-night, when Sardon's *Robespierre* is to be produced. The new plays to follow *Robespierre* will be George Alexander's production of Edward Rose's new *Wars of the Roses* play. In acts of Old at the St. James', when your handsome Julie Opp and your fascinating Fay Davis will, methinks, be found in possession of fine characters, Fay being the heroine in the apparently picturesque and costly production. At the Comedy young George Grossmith's new burlesque, *Great Caesar*, with Willie Edouin as that celebrated warrior, will presently succeed *A Lady of Quality*, which will be withdrawn to-night after a brief run. Next Saturday the Hamilton Musketeers will make room for Louis Napoleon Parker and Murray Carson's early Georgian comedy "Change Alley," much revised since it was first tried on your side. It is

to have a splendid cast provided by Manager Brickwell, who, by the way, successfully tried Conan Doyle's long-promised play, *Halves*, at Aberdeen last Monday. Among other theatrical ventures is the reopening of the Opera Comique with George R. Sims' musical play, *A Good Time*; or, *Skipped by the Light of the Moon*, which some few years ago toured a good while in your happily now United States.

A few days before the production of Henry Arthur Jones' *Carnac Sahib*, Mrs. Patrick Campbell took occasion to play for copyright purposes an Anglo-Indian play called *Carylon Sahib*, which is said to have been written six years ago. If that is so I suppose it got mislaid. Speaking of mislaid plays, that Seven Ages musical one which Seymour Hicks has so long had up his sleeve is to be played at last next Monday week at the Coronet Theatre, Notting Hill. A day or two ago Hicks (with him Manager George Edwardes) notified me that the work would be called *The Merry Go-Round*. I am now, however, notifying them that this new title of theirs is an old name belonging to some one else, and so it will doubtless have to be changed. Herbert Sleath, a young actor who, besides playing *Darnay* in *The Only Way* with Martin Harvey at the Prince of Wales, is the backer of several London theatres, tells me that he has just secured a lease of the Adelphi. Speaking of the Adelphi, this morning there has been a matter which I proposed to you some months ago—namely, that Sarah Bernhardt shall in the coming Summer appear there in a round of characters, including that somewhat complex one, the late lamented Hamlet, Prince of Denmark. I have to announce, also, that Miss Forbes-Robertson, sister to Forbes-Robertson, was this week married to Mr. Harrod, of Anglesey, which is down Wales way. Also that H. W. Cushing, once well known on your side, died this week, aged fifty-eight. He was the father of Wilton Heriot, who is little Penley's stage-manager and part author of P.'s present success, *A Little Ray of Sunshine*.

And now, by way of tag, let me give you a few little items of some American interest. Firstly, that enormous success of yours, *The Belle of New York*, registered its four hundredth performance at the Shaftesbury on Wednesday, when in addition to the other popular natives hearty welcomes were given to E. J. Connelly and Ella Snyder. The Adventure of *Lady Urrula* celebrated its twentieth performance at the Duke of York's on Monday. Madge Ellis, described as "America's greatest serio," has taken the hard-headed natives of Birmingham by storm this week.

GAWAIN.

THE STAGE IN PARIS.

A Triumph for Rejane—Plus que Reine—Other Productions.

(Special Correspondence of The Mirror.)

PARIS, April 8.

At the Vaudeville, a triumph for Rejane and Emile Moreau; at the Porte St. Martin, a partial success for Coquelin and Emile Bergerat. This summarizes two most important productions during the past week. There is no question but that M. Moreau's play, *Madame De Lavelette*, deserves a prominent place in the list of theatrical dramas. It is told skillfully, the action being brisk, the situations effective, and the dialogue well written, while the atmosphere of the time has been caught with almost photographic accuracy.

The incident upon which the play is based occurred after the second restoration of Louis XVIII. The Comte de Lavelette, one of Napoleon's devoted followers, had returned with him during the Hundred Days and assumed the office of Postmaster-General. When the Bourbon King regained the throne Lavelette was arrested on the frontier while attempting to escape, and brought back to Paris and sentenced to death, from which he was saved by the ingenuity of his wife, who gained admittance to the prison and dressed her husband in her cloak, in which disguise he escaped. This historical episode is slight enough itself, but M. Moreau has interwoven with it a strong love story and an interesting picture of the intrigues of the court of Louis XVIII. Madame De Lavelette was Emile De Beauharnais, niece of the Empress Josephine, and had been wedded to Lavelette, who loved her devotedly, at the command of Napoleon. Her affection being really for Louis Bonaparte, she proved but a cold wife for the spouse thus thrust upon her. But Lavelette bore her indifference patiently, and in the twelve years of their union prior to the opening of the play his love had not lessened. In the first act, which occurs just after the Second Restoration, Lavelette realizes that he is in danger of arrest, but refuses to leave his wife, who is seriously ill. She, beginning to appreciate his devotion, persuades him to seek safety in flight, which he does, to be apprehended as detailed above. In the next act Madame De Lavelette awaits the verdict of the Assize Court, before which her husband is on trial. The messages brought her some alternate hope and fear, until the crushing blow comes in the news of his death sentence. His peril has awakened in her the long dormant love for him, and she resolves that at any cost he shall be saved. The succeeding act finds her endeavoring to gain an audience with the King, from which she is prevented by the machinations of the Duchess d'Angoulême, daughter of Louis XVI. Finally she intercepts the monarch on his way from mass, but he being in a crusty mood refuses the pardon and grants her only a last visit to her husband. This visit, which takes place in the next act, culminates in Lavelette's escape in his wife's cloak. It is a fine scene, the wife begging her husband's forgiveness for her indifference to him and avowing her willingness to give her life for him. Upon leaving the prison Lavelette seeks refuge in the apartments of a friend at the Ministry of Foreign Affairs. For a time the authorities did not locate him, but in the last act we find the Prefect of Police presenting himself to the Duc de Richelieu, Minister of Foreign Affairs, to search the building for the escaped Bonapartist. Madame De Lavelette begs for a moment's interview with the Duke, and the Prefect withdrawing she tells Richelieu of her husband's presence there and pleads with him to save him. At this moment Lavelette enters, and Richelieu shows him a secret door by which he escapes. Then calling in the Prefect he bids him continue his search.

Rejane has given many fine performances, but in this play she surpasses herself. It is a long, difficult part, requiring great exercise of the emotions, and in this Rejane was superb. With what art she showed her dawning, growing love; how passionately she pleaded for his life; how nobly she offered her own life for his! Unquestionably Madame De Lavelette is her greatest triumph. But the laurels went not alone to her. Guilty was notably excellent as Lavelette, and Numa as Louis XVIII. gave a splendidly drawn picture of that weak monarch. The other roles were handled capably, and the settings were unusually good. In fact, there are nothing but good words to be said of the production. I already hear rumors that it will be done in America next season.

It was unfortunate for Emile Bergerat that his play, *Plus que Reine* (More than Queen) followed so great a success as *Cyrano de Bergerac*. Most of the audience on the opening night, April 4, had conjured up expectations of seeing something equal to if not better than *Cyrano*, and as they had cause for disappointment. That admitted, for *Plus que Reine* ranks far below *M. Rostand's* masterpiece. Setting aside this unfair comparison, and considering the play on its own merits, it cannot be pronounced very good. Its theme, the divorce of Josephine from Napoleon, is not a powerful one, at least as M. Bergerat handles it. His narrative is told in disjointed, attenuated fashion, and except in the last two

scenes is lacking in action. The play covers a period of fifteen years, opening in 1795 with the first meeting, in the gardens of the Palais Royal, of Napoleon, then merely General Bonaparte, poor and in disfavor with the Government, and Josephine, also in straitened circumstances at the time. The future Emperor at once fell a victim to the beautiful Widow de Beauharnais, and during their conversation she confided to him that a clairvoyant at her home in Martinique had prophesied that she was destined to a great career, and some day would be "more than Queen." To which young Bonaparte replied that the prophecy will come true, for he will make her an empress.

Four years elapse before the second act. In the interval Napoleon has married Josephine and won glory in Italy and Egypt. Returning to his home from this latter expedition he finds his wife absent at a costume ball. This arouses his jealousy, already incited by his family, but when Josephine returns, attired as Cleopatra, he forgets his suspicions and surrenders to her marvelous beauty. Act III, five years later, shows Napoleon's acceptance of the imperial ermine and then comes his coronation at Notre Dame, an elaborate scene of pomp and splendor. Thus is the prophecy fulfilled, for Josephine is now "More than Queen."

From here on the action and interest develop wonderfully. The Emperor's triumph is dimmed by his sorrow because he is childless. He realizes that there is but one solution—divorce. Josephine pleads with him not to renounce her, but he has so far determined upon this action as to order the statutes amended to permit of divorce. As a last resort Josephine suggests the adoption of the children of Lucien Bonaparte, his brother. The Emperor will only do this upon condition that Lucien repudiate his wife, which, in a strong scene, Lucien refuses. This confirms the Emperor's decision, and he orders Talleyrand to begin negotiations for the marriage to Marie Louise. Josephine's desperate efforts to regain his favor avail nothing; the Emperor even has had built a wall shutting off his private apartment from that of his wife. At the sight of this Josephine, wild with despair, rushes against the partition and striking it with her head falls wounded and fainting to the floor. At this Napoleon rushes in, lifts his wife and kisses her tenderly, with tears in his eyes. This convinces the unfortunate woman that she is still loved, and resigning to the inevitable she gives her consent to the divorce. This effective scene was acted splendidly by Jane Hading, who throughout the play won a complete success as Josephine. Coquelin's Napoleon unfortunately will never be classed among his most successful characterizations. In make-up he was perfect, and this in itself was a most difficult task, owing to the long period. The part, however, is one unsuited to him, and while he played conscientiously and earnestly, yet he was not sufficiently in touch with it to do himself justice. The other roles were filled acceptably, and the play was mounted fairly well.

After witnessing Henri Kistemacher's play, *Marthe*, at the Nouveau Theatre the other evening, my conclusion was that the divine Sarah displayed considerable sagacity in not producing it. A more silly, improbable, morally strabismic work I cannot recall having seen. The heroine has married, to satisfy the aspirations of her family, a titled rake, whose only thought is of her fortune. He treats his wife cruelly and is boldly unfaithful to her, to all of which she submits rather than cause notoriety, willing away her lonely hours with the astonishing diversion of pistol practice! Finally she falls in love with another man, and having proven her husband to be a thorough scoundrel, who wishes funds rather than fidelity, she deems it nothing wrong to elope with the lover. The husband follows and attempts to kill the lover, but is prevented. Then he discovers that the lover is a man who, years before, when both were in the army, had struck him, a superior officer, and had been sentenced to death therefor, but had managed to escape. It should be explained that the blow was entirely justifiable, being in return for an insult, and the husband had since been drummed out of the army. However, he threatens to deliver the lover to the authorities. Right here is where the heroine's pistol practice comes into play. She seizes her husband's revolver and shoots him, placing the weapon in his own hand to indicate a suicide. The story is told in a theatrical, exaggerated fashion, and has nothing to commend it, the sources of the few good situations being easily traceable.

At the Opéra Comique recently M. Carré produced *Beaucoup de Bruit pour Rien*, which purported to be Much Ado About Nothing Gallicized and set to music. As a matter of fact it bore little resemblance to Shakespeare's work, the story being so distorted as to be almost unrecognizable. The music was not strikingly good, and the production did not win great favor. Edward Blau was the librettist and Paul Puget the composer.

A funny though broad farce, *A Qui le Calédon*, was a success at the Cluny. As this letter is already a lengthy one I shall not stop to tell the plot.

T. S. R.

THE THEATRES OF ITALY.

Zacconi's Triumphs—A New Actress—Novelli in Statuary—Patti in Rome.

(Special Correspondence of The Mirror.)

ROME, April 10.

Ermete Zacconi has succeeded Ermete Novelli, and if he is not so versatile in tragedy and in Ibsen's plays, he is superior not only to Novelli, but to every actor on the Italian stage. For the last ten years he has been reaping triumph upon triumph, notwithstanding which he continues studying as diligently as if he had still a name to make. Wherever he goes his name is sufficient to fill a theatre, however large it may be, and his art is so great that not a word or gesture escapes the remotest spectator in the gallery. He made his entrance this year in *Rovetta's* *Disobedient People*. The play itself is not of great interest, but it has a splendid part for a star actor, and Zacconi makes the most of it. In the great scene of the second act he is terrible in his tragic truthfulness. The people, as if struck with terror at this scene, forgot to applaud. But when it was over, the whole audience arose and cheer after cheer filled the theatre for several minutes.

In Ibsen's *Ghosts*, however, Zacconi reaches his highest step. He makes Oswald what Ibsen intended him to be—a dead body reanimated for one brief hour. I do not think that there is an artist living who can interpret Oswald as Zacconi does. He is almost too realistic as his German critics say. But he carries his audiences with him and forces them to interest themselves in Oswald at least, if not in the play, which, as you know, is gruesome in the extreme.

Tourgueniev's play, *Other People's Bread*, is another of Zacconi's favorites. In this, when he plays a storm of applause follows every scene. The whole play, indeed, hangs on Zacconi's shoulders, and he invests the part of the old paralytic epileptic protagonist with interest of which it does not seem possible when merely read. Another play in which Zacconi excels is *Solitary Souls*, by Hauptmann, which is both too long and too monotonous to please an Italian public. Nevertheless, even in this Zacconi succeeded in arousing the enthusiasm of his audience. John Vocherati is the hero of this play, and the solitary soul that lives alone in his little wery. He does not understand him. The poor man's ideals fall before the fatality of things, which is the usual destiny of all who inherit a superior intellect. Thorns, not laurel, form the crown of idealist dreams, and Vocherati's fate is the fate that all who follow chimeras. It is this that Solitary Souls intends to teach, and as the teacher Vocherati, Zacconi has no equal, and will never have one. Zacconi is splendidly supported by Irma Gramatica, his leading lady, who is now

THE MISSOURI GIRL

Has Received Unstinted Praise from all the Famous Critics.

NEWARK NO EXCEPTION TO THE RULE

Newark Theatre packed to the doors every performance; more paid admissions in the Newark Theatre than ever known in the history of the Theatre.

ALL THIS TO SEE

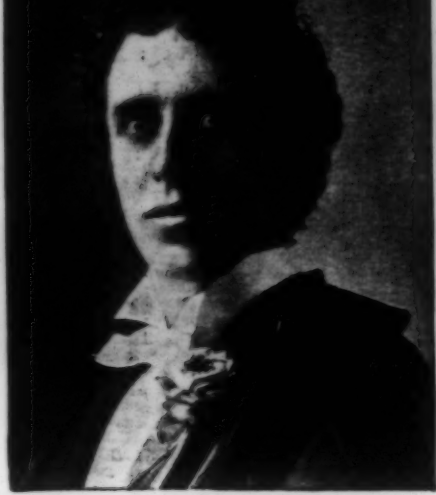
CORSE PAYTON and his COMEDY CO.

DURING THE WEEK OF APRIL 17th.

The above company have just closed their first week's engagement at the Newark Theatre, and have played to enormous houses at every performance. They have given entire satisfaction, and my own opinion is that the entertainment they present is wonderful for the prices, and would be considered good enough at \$1.00 per seat. The company are well balanced throughout, not having a bad actor among them. The scenery, wardrobe, furniture, carpets, etc., which they carry would be good enough for any Broadway theatre.

Respectfully, LEE OTTOLENGUI, Mgr. Newark Theatre.

Corse Payton's Comedy Company have played to the largest business ever done at popular prices. You must acknowledge this, as it can be proven.



reckoned one of Italy's best actresses. She is still very young and has not long played leading parts, but has quickly stepped into the front ranks. She has a pleasing presence, an agreeable voice, intelligence, power and faith in the future, and in herself. Some reproach her for imitating Duse, but she has a personality of her very own, which, if she can but bring it to perfection, will make her a star as great as Duse, Pezzana or the others. As it is, Zaccari could not have a better leading lady.

A new actress, who also promises to become famous, has appeared in Florence. She is a pupil of Signor Rasi, and her name is Maria Franchini. Her talent, I hear, for I have not yet seen her, is of an unusual kind, peculiar to herself. Her make and temperate from beginning to end. She is first of all original, simple, natural, and very sympathetic.

She made her first appearance in Ferrari's Causes and Effects. In the first act she is a bright, innocent girl, almost a child in years; then she is a bride, a mother, and an unhappy wife. A woman's life, indeed, is portrayed in this play, and the young actress surprised all by her remarkable ease of diction and gesture, always moderate and temperate from beginning to end. She is first of all original, simple, natural, and very sympathetic.

It is wonderful that a girl so young should make one single bound from a school of elocution on to one of the best stages in Italy, and be at once acclaimed a superior artist by one of the most severe publics in Italy, accustomed to judge the greatest artists of the day. I hope to see her soon in Rome and to write more of her.

Novelli has had his statue made by one of the greatest sculptors in Rome. He went to see it before he left Rome for Venice. Novelli is represented as Shylock bargaining for the pound of flesh. The pose and expression in this scene were studied and copied by Novelli from an old Jew of Verona in the act of bargaining with a Christian customer, and the sculptor, Parisi, has represented this faithfully and artistically. The Jew is there in the profile, in the eyes, attitude, smile, bend of the shoulders, and in the whole expression of the face. The eyes especially are so living and human that they look as if they were painted. Novelli is delighted with it. This statue will be exhibited at the Paris Exhibition of 1900 in memory of the success that Novelli has made in Paris.

By the way, would you know why Parisians are now taking to Shakespeare's plays? Because they have made the discovery that Shakespeare learned the art of writing plays from the French! Fact! The Paris papers are convinced of this, and are trying to convince their readers of it!

Giacosa has been lecturing in Paris, and has had a magnificent reception. He is one of the best readers in Italy. The worst play, if read by him, seems beautiful. He has grown much stouter of late, and wears a full beard, in which already a few gray hairs may be seen, though he is barely fifty years of age. His game of Chess is still one of the most admired one-act plays on the Italian stage.

I have now to announce the death of Angelo Moro Liu, at one time one of Italy's most popular actors. He was the first to form a company of Venetian artists to play in Venetian dialect. Poor Gallina, also dead, was then in the orchestra, where Moro Liu discovered him, and asked him to write a comedy in Venetian dialect. This was the first step to Gallina's fame as a writer of Venetian dialect plays. Moro Liu was almost worshipped in Venice, and at the authorities of the town followed his funeral.

Patti has been singing at our Santa Cecilia Academy of Music, and she chose her numbers so well that one might hardly perceive that her voice is beginning to fail. It was only in Gretchen's "Jewel Song" that any force to produce the highest notes was noticeable. As for the little woman herself, she is as chic and elegant as ever. She wore her wedding dress—a white-gray, embroidered with silver, and—toque to match. When the Queen sent for her, she threw over her shoulders a cloak which matched the dress in every detail, and Patti looked so stylish that she quite eclipsed the Queen, who was quietly dressed in half mourning.

Patti was encircled in everything she sang, and as this will doubtless be the last time Rome will ever hear her, we must, I fear, bid the long farewell of all to the peerless warbler. Her Baron-husband, in the audience, was unaccompanied and recognized by but a few. He is a handsome young fellow of a decidedly American appearance. Patti has settled \$3,000 a year upon him, which income he has enjoyed ever since he has been united to this wondrous singer.

S. P. Q. R.

THE STAGE IN HAVANA.

(Special Correspondence of The Mirror.)

HAVANA, April 14.

During the week of April 8-14 weekly engagements commenced here on Saturday instead of Sunday or Monday, as in the States business at all of the houses has been good. Notwithstanding the fact that all performances are in Spanish many Americans attend. The weather has been agreeable and the electric fans that are used extensively make the theatres very comfortable. Prices range from 20 cents to \$3. Spanish money, equivalent to 15 cents to \$2.40 American. Performances usually are given in three acts, a separate admission being charged for each act. The following were the programmes during the past week:

Albisan. The Feast of St. Anthony, La Rivoltosa, and The Good Shade, April 8 and 9. The remainder of the week, La Viejecita, El Santo de la Isidra, and La Rivoltosa.

Cuba: Saturday and Sunday. To Get Married or Die, The Paper Artist, and Furrieco y Pachin. The rest of the week, Polistia Domestica, Furrieco y Pachin, and Cuban songs and dances. A tes-

timonial will be tendered General Gomez and staff April 18.

Lara: Burato Shawl, English Spoken, and living pictures and ballet 8-14.

Saristan: The Bell Ringers and the Priest, A Duo of Umbrellas, The Year Passed by Water, and Iridra's Birthday April 8, 9.

Tanda: Cavalleria Rusticana, La Rivoltosa, and La Viejecita 8-14. Rigolotti 15-21, with Aramburo, Garcia, and Senorita Casals in the cast.

Arena: Circus and Cuban Minstrels.

W. W. LAIDLAW.

AMUSEMENTS IN JAMAICA.

KINGSTON, April 3.

Professor Daniels, of New York, has been playing here for the past two weeks. Being the only attraction in the city, he had no cause to complain of business, which was good throughout his stay. His entertainment was moving pictures and illustrated songs. The March attraction at St. Anne's Bay was a comedy called Weak Women. The opening performance, despite a heavy rain, was witnessed by a good sized audience. The comedy was fair and the acting and staging were good. There is some talk of an Italian opera company visiting us in the near future. The Jamaica sports will take place April 27, under the patronage of Sir Augustus Hemming, K.C.M.G.

MONTGOMERY IRVING.

THE CIRQUE SEASON OPENS.

With the proper accompaniment of blaring trumpets and clashing cymbals the entire aggregation of performers belonging to the combined Adam Forepaugh and Sells Brothers circus entered the arena at Madison Square Garden on last Tuesday night. The broad hippodrome was filled with gaily bedecked horses and still more handsomely arrayed riders, and the audience that had gathered to witness the opening night's performance was as large and enthusiastic as these artists of the sawdust could wish to appear before.

Since the departure of Buffalo Bill and his picturesque horsemen, the interior of the Garden had been transformed into the regulation paradise of youthful imagination. Three rings and a large platform occupied the ground space; above was a maze of ropes, bars, wires and nets, and in the arches of the vast roof glowed the millions of electric lights that made brilliant the fascinating scene.

After the triumphant entry and spectacular ensemble came a long series of "displays," each consisting of several separate acts performed simultaneously. The desire to see everything made the average spectator glance hastily from one to the other, in the end seeing nothing distinctly. Yet the charm perhaps lay in this very kaleidoscopic whirl of half-seen attractions, and although scarcely one person in the audience could have told afterward exactly what he had witnessed, all would certainly agree that every moment of the performance was filled with excitement and pleasure.

The Sells Brothers have wisely arranged a programme that is simply circus from beginning to end. There are no very great digressions from the traditional standards, and, except for the added brilliancy of costume and the increased number of persons employed, the performance of Tuesday night was much the same sort of thing that delighted the grandparents of the present day small boy.

Among the features of especial interest may be mentioned the trapeze work of Barney Orton, the bareback riding of "Stick" Dawson, the wonderfully trained troupe of performing seals and sea-lions, the amazing aerial performance of the famous Hanlons, and the perilous act of Achille Phillon, the equilibrist, who journeyed to the top of a fifty-foot spiral on a globe and then whirled to the ground again in the midst of a storm of fireworks. The clowns were fairly funny all the time, and upon one or two occasions rose to humorous pinnacles that made the multitude shriek with laughter.

The entertainment concluded with a series of hippodrome events, ranging from a jockey race to a four-horse Roman chariot race. These were seemingly free from the customary prearranged finish, and ended the evening's show with a glorious dash of color and excitement. The circus will remain at Madison Square Garden until April 29.

OBITUARY.

Edouard Jules Henri Pailleron died in Paris on April 29, aged sixty-five years. M. Pailleron was a dramatist and poet of note, and a member of the French Academy, to which he was elected in 1882. He was born in Paris on Sept. 17, 1834. His first literary work was a volume of verses, entitled "The Parasites," published in 1860. In the same year his first play, The Parasite, a one-act drama, was produced at the Odéon, Paris. This was followed by Le Mur Mitroven, produced at the same theatre. His Le Dernier Quartier was given at the Français in 1863, and won a decided success. The Second Movement, his next effort, was done at the Odéon in 1865. L'Homme on l'On s'Amuse was his first prose play. It was received with much favor on its production at the Gymnase in 1868. Other plays from his pen included Faux Menages, Helene, L'Autre Motif, Petite Pluie, L'Etincelle, L'Age Ingrat, Le Chevalier Truimeau, Pendant de Bal, Le Souris, and Le Narcotique. His greatest success was gained with his three-act comedy, Le Monde on l'On s'Ennuie, produced in 1881. An adaptation of this by Clinton Stuart, entitled Our Society, was given at the Madison Square Theatre in this city in 1886. The Subtleties of Jealousy, presented at Daly's Theatre last season, was also adapted from one of M. Pailleron's works. Of late years M. Pailleron had written but few plays. His Les Cabotins, produced at the Française in 1894, was not a success. Three short plays, done at the Française two years ago, were his last dramatic efforts. M. Pailleron's plays were noted for their scholarly style and their brilliant and witty dialogue.

Hans Balatka died at his home in Chicago, Ill., on April 17, of heart disease. Born on March 5, 1828, at Hoffnugthal, Moravia, he early evi-

THE MISSOURI GIRL

Is the Greatest Domestic Comedy of the Age.

HUGH J. WARD

PRINCIPAL COMEDIAN.

Three years Grand Opera House, Pittsburg, Pa. Season '96, 1900.

Tour of the World with Hoyt's Australian Company

EDITH YERRINGTON

(Late of the Bostonians.)

PRIMA DONNA SOUBRETTE, INGENUE, BOYS.

(At present with Mr. Denman Thompson in The Old Homestead—Annie Hopkins.)

AT LIBERTY FOR SUMMER AND SEASON OF 1899-1900.

Address care of Mirror.

J. P. CAHILL

SCENIC ARTIST.

Will be at liberty for summer work.

NEW EMPIRE THEATRE, Albany, N. Y.

JOSIE INTROPIDI

(Lady Mollie Fanshawe.)

AUGUSTUS HALBACH

(Capt. MacIntosh.)

In THE WHITE HEATHER

AT LIBERTY NEXT SEASON. Address Mirror.

GIDDY GUSHER PAPERS.

BY MARY H. FISKE.

85c. By Mail, Postage Prepaid.

Published by THE DRAMATIC MIRROR, 1432 Broadway, N. Y.

CIRCUS, fully equipped and ready for business, will take partner with \$800 as treasurer. Chance of a lifetime for somebody. Write quick. N. D. HALE, Girardville, Pa.

denced great musical talent and sang as a boy in the famous cathedral choir of Olmetz. In 1849 he came to America and in 1851 founded the Milwaukee, Wis., Musical Society. His fame as a conductor was international, and he directed with extraordinary skill many great songfestivals in Western cities. In 1860 he formed the Chicago Philharmonic Society, and later directed the Chicago Musical Society, the Germania Menzchor, of Chicago, and the Chicago Liederkreis. The Chicago fire destroyed Mr. Balatka's priceless musical library. He resided during the seventies in Milwaukee and St. Louis, and formed prominent musical societies in those cities. His last public appearances were as leader of the Bismarck memorial exercises in Chicago and at the German protest meeting in that city on March 27. His widow and five children survive.

Francis Wagner, an old ballet master, died at his home in this city on Sunday, April 23, of heart disease. He was a native of Hungary, and for many years was connected with important theatres in the European capitals. After occupying the post of ballet master at the Alhambra Theatre, London, for five years he came to this country under contract with Abbey, Schofield and Grau. He was in the employ of that firm for one season and afterward was connected with various other companies. Mr. Wagner was fifty-three years old at the time of his death and was in reduced pecuniary circumstances. His wife survives him.

George W. Kell, for fifteen years business manager of the New York Clipper, died on April 21, of heart disease, at his home in this city. Mr. Kell, who was fifty-three years of age, had served in the Civil War and had long been associated with theatrical work. At one time he was connected with the business management of Booth's Theatre in this city and later acted as manager of the Griswold Opera House, Troy, N. Y. Funeral services were held on April 23.

William C. Kaine, cornet soloist at the Grand Opera House, Boston, dropped dead from heart disease just as the curtain was about to go up for the matinee, April 18. He was thirty-five years of age and had been at the theatre for two years. A widow and one child survive.

W. C. Stockton, at one time manager of the Opera House, Mt. Clemens, Mich., died April 18, of heart disease, aged sixty-one years. He was a captain in the Eighth Michigan Cavalry during the Civil War, and was the father-in-law of Bernard Dyllan.

William Drenner, a stage hand at the Columbia Theatre, St. Louis, shot and killed himself at his home there on April 18. He was thirty-four years old.

John R. Benedict, father of Gus and Charles W. Bernard, died on April 11, in Brooklyn, N. Y., of nervous prostration, aged seventy-eight years.

Benjamin Ryer, son of George W. Ryer, committed suicide by shooting in Brooklyn, N. Y., on April 12. He was thirty years of age.

George Russetto, a Russian musician, committed suicide by shooting in this city on April 12. He was forty-six years old.

George E. Broach, brother of Frankie E.

ME. PORTLAND.

Portland Theatre.

Splendid location. Seating capacity 1400.

Week May 2nd open this season for good Repertoire Co.

This house is well booked for next season and will not play burlesque.

S. D. DEADWOOD.

Deadwood Opera House

Population 7,000. New Theatre. New Scenery. Electric Light. Steam Heat. Seating Capacity 900. Fine opening for good attractions. Wire or write at once.

DEADWOOD OPERA CO.

Ella Fontainebleau

At Liberty for next season.

Address Mirror.

J. H. Ryley

Address Green Room Club, London, Eng.

FURNISHED FLATS:

254 W. 43d St., 3 and 4 cozy rooms. Newly decorated and furnished for housekeeping. \$5 to \$12. Janitor

WANTED refined people, Spring and Summer tour; Ingenue Blonde; state lowest salary, experience. XX, Mirror

Branch, of the Robinson Opera company, died on April 22 at the home of his mother, in Brooklyn, N. Y. Interment was made in Cypress Hills Cemetery, April 24.

Arthur G. Smith committed suicide by asphyxiation on April 23 in Boston, Mass., aged thirty years.

Dr. Thomas H. Callahan, father of Blanche and Maribel Seymour, died in Buffalo, N. Y., on April 16.

Lemoine Fay, treasurer of the Meriden, Conn., Opera House, died at that place April 6.

Born.

BROWNING.—A daughter to Mr. and Mrs. H. C. Browning, in Baltimore, Md., on April 18.

ELROY.—A daughter to Mr. and Mrs. Edwin Elroy, at Elizabeth, N. J., on April 9.

Married.

HIATT—HAWARTH.—At Indianapolis, Ind., on April 18, Dan Hiatt and Jessie Hawarth.

O'LEARY—SAILOR.—James O'Leary and Clara Mae Sailor, at Bridgeport, Conn., on April 19.

RACHEL—LA BRIE.—William Rachel and Mary La Brie (May Eddyson), at Newark, N. J., on April 5.

STUDWELL—WEBB.—Edwin A. Studwell and Florence Webb on April 19, at New York.

Died.

BALATKA.—Hans Balatka, in Chicago, Ill., on April 17, of heart disease, aged 71 years.

BROACH.—George E. Broach, in Brooklyn, N. Y., on April 22.

CALLAHAN.—Dr. Thomas H. Callahan, father of Blanche and Maribel Seymour, in Buffalo, N. Y., on April 16.

DRENNER.—William Drenner, at St. Louis, April 18, aged 34 years.

EDESON.—George R. Edeson, in Philadelphia, Pa., on April 18, of paralysis of the heart, aged 60 years.

KAINE.—William C. Kaine, in Boston, Mass., on April 18, of heart disease, aged 35 years.

KELL.—George W. Kell, in New York city, on April 21, of heart disease, aged fifty-three years.

PAILLERON.—Edouard Jules Henri Pailleron, at Paris, France, April 29.

PEARSON.—William S. Pearson, in San Francisco, Cal., on April 15, aged 77 years.

SMITH.—Arthur G. Smith, in Boston, Mass., on April 23, aged 30 years.

STOCKTON.—W. C. Stockton, at Mt. Clemens, Mich., on April 18, of heart disease, aged 61 years.

TABOR.—H. A. W. Tabor, at Denver, Col., April 11, of appendicitis.

WAGNER.—Francis Wagner, in New York, on April 23, of heart disease, aged 53 years.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to this department before that day.

DRAMATIC COMPANIES.

A. BACHELOR'S HONEYMOON: Omaha, Neb., April 24-25. Spokane, Wash., 27. Denver, Col., 30. May 4. Cripple Creek 1. Colorado Springs 8. Pueblo 9. Leadville 10. Ogden, U. 12. Butte, Mont., 13. 14.

A. BREVEZ TIME (Fitz and Webster): Eastern: Wellsboro, Pa., May 2. Logansport, Ind., 9. Frankfort 10.

A. BUNCH OF KEYS (Gus Bother, mgr.): Bridgeport, Conn., April 24-26. Waterbury 27-29.

A. CONTENTED WOMAN (Belle Archer): Fred E. Wright, mgr.: Pittsburgh, Pa., April 24-29. Buffalo, N. Y., May 1-6. Lockport 8.

A. DAUGHTER OF CHINA: Washington, D. C., April 24-29.

A. DAY AND A NIGHT: Chicago, Ill., April 10-29. New York city May 1-6.

A. FEMALE DRUMMER: Newark, N. J., April 24-29.

A. GUILTY MOTHER: New York city April 17-29.

A. HIRED GIRL (Charles E. Blaney Amusement Co., props.): Albany, N. Y., April 24-26.

A. HOT OLD TIME (The Rays): San Francisco, Cal., April 17-29.

A. MIDNIGHT BELL: Kansas City, Mo., April 24-29. Des Moines, Ia., May 1-3. Denver, Col., 8-13.

A. MILK WHITE FLAG (Dunne and Ryley, mgrs.): Waterbury, Conn., April 25. Danbury 26. New Haven 27. Bridgeport 28.

A. NIGHT'S TROUBLE: Baltimore, Md., April 24-29.

A. RAG TIME RECEPTION: Gloversville, N. Y., April 25. New Haven, Conn., May 4-6.

A. ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Cincinnati, O., April 24-29. Indianapolis, Ind., May 1-3.

A. ROYAL PRISONER (True S. James): St. Paul, Minn., April 24-29. Minneapolis May 1-6. Rhinecland, Wis., 8. Merrill 9. Wausau 10. Stevens Point 11. Portage 12. Janesville 13.

A. RUSSIAN GIRL: Boston, Mass., April 24-29.

A. TEXAS STEER (Katie Putnam): Lawrence, Mass., April 24. Manchester 25. Lewiston, Me., 26. Portland 27-29.

ARNOLD-WELLS: Danville, Va., April 24-26.

ARTHUR, JULIA (A. H. Canby, mgr.): Columbus, O., April 24-29. Indianapolis, Ind., 26, 27. Toledo, O., 28, 29. Providence, R. I., May 1-6. Worcester, Mass., 8. Springfield 9. Hartford, Conn., 10. New Haven 11. Waterbury 12. Bridgeport 13. Poughkeepsie, N. Y., 15.

AT THE WHITE HORSE TAVERN (Daniel and Charles Frohman, mgrs.): Brooklyn, N. Y., April 24-29.

AUBREY DRAMATIC CO.: Gaiveston, Tex., April 24-29.

AUNT JERUSHA (W. S. Campbell, mgr.): Pottsville, Pa., April 25. Hazleton 26. Danville 27. Lewisburg 28. Mahanoy City 29. Williamsport May 1.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Memphis, Tenn., April 24-29.

BECAUSE SHE LOVED HIM SO: New York city Jan. 16—Indefinite.

BEASCO-THALL: Sacramento, Cal., April 24-29. Marysville May 1, 2. Woodland 3. San José 4-6. Portland, Ore., 8.

BEACH-ELLIS: Cawker City, Kan., April 24-29.

BESIDE THE BONNIE BRICK BUSH: Hartford, Conn., April 27-29.

BLAIR, EUGENIE: Bloomington, Ill., April 25. Lincoln 26. Peoria 27. Galesburg 28. Davenport 29. Dubuque May 3.

BRADLEY AND FENNER: Fond du Lac, Wis., April 24-26. La Crosse 27-29. Winona, Minn., May 1, 2. Eau Claire, Wis., 4, 5. Chippewa Falls 8, 9.

BOSTON REPORTEUR: Paterson, N. J., April 24-29. Elizabeth May 1-6.

BROTHER FOR BROTHER (Francis R. Stuart, mgr.): Exeter, N. H., April 25. Bristol, Conn., 26. Bridgeport 27-29.

BRYAN COMEDIANS: Marion, Ind., April 24-29. Ft. Wayne May 1-6. Auburn 8-10. Hillsdale, Mich., 11-13.

BURNS, CARRIE STANLEY: Delphos, O., April 24-29.

BURRILL COMEDY (Charles W. Burrill, mgr.): Pawtucket, R. I., April 24-29. Brockton, Mass., May 1-6. Fall River 8-13.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Meriden, Conn., April 24-29. Holyoke, Mass., May 1-6. Waterbury, Conn., 8-13.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—Indefinite.

CATHERINE (Charles Frohman, mgr.): Philadelphia, Pa., April 24-29.

CAZENOVE PAUL: Belleville, Can., April 29.

CLARE PATTER-RUSSELL: Reading, Pa., April 24-29. Pottsville May 1-6.

CHARLES O'MALLEY (F. R. Hamlin and Kirke La Shelle): Chicago, Ill., April 23-29.

CHASE-LISTER: Cedar Rapids, Ia., May 1-13.

CHATTANOOGA (Eastern): Jay Simms, mgr.: Alliance, O., April 25.

CHESTER, ALMA (O. W. Dibble, mgr.): Brockton, Mass., April 24-29. Peterborough May 1-6. Hamilton 8-13.

CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., April 3-29.

CLAXTON, KATE: Newark, N. J., April 24-29.

CLEMENT, CLAY: Duluth, Minn., April 25, 26. Fargo, N. D., 27. Winnipeg, Man., 28, 29. Grand Forks, N. D., May 1. Crookston, Minn., 2. Billings, Mont., 4. Livingston 5. Bozeman 6. Collier, Willie (Mr. Smith): Smyth and Rice, mgrs.: Portland, Me., April 24, 25. Lawrence, Mass., 26. Lynn 27. Worcester 28. Springfield 29. Northampton May 1. Pittsfield 2. N. Adams 3. Amherst, N. Y., 4. Albany 5. Cohoes 6. Saratoga 8. Troy 9. Middletown 10. Middletown, Conn., 11.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—Indefinite.

COOTE, BERT: St. Paul, Minn., April 27-29.

CORSE PATTON COMEDY (E. M. Gotthold, mgr.): Newark, N. J., April 17-May 13.

CORSE PATTON STOCK (David J. Ram- age, mgr.): Oswego, N. Y., April 24-29. Auburn May 1-6. Watertown 8-13.

CRANE, WM. H.: Rochester, N. Y., April 24. Utica 25. Albany 26. Troy 27, 28. Glens Falls 29.

DAILY STOCK (J. W. Fellows, mgr.): Sandusky, O., April 24-29.

DEAN RAYMOND: Manistique, Mich., April 24, 25. Gladstone 26, 27. Ishpeming 28, 29. Negaunee May 1, 2.

DEVIL'S AUCTION (M. Wise, mgr.): Ogden, U., April 25. Pocatello, Id., 26. Boise City 27. Baker City, Ore., 28. Pendleton 29.

DIXON STOCK (Martin J. Dixon, mgr.): St. Johns, N. F., April 3-May 1.

DONNELLY STOCK: New York city Aug. 27—Indefinite.

DOWNING, ROBERT: Lansing, Mich., April 28.

DREW, JOHN: Chicago, Ill., April 24-29.

ELDON'S COMEDIANS: Alexandria, Ind., April 24-29.

ELROY STOCK: So. Norwalk, Conn., April 24-29. Trenton, N. J., May 1-6. Atlantic City 8-20.

EMPIRE STOCK (Frohman's): New York city March 6—Indefinite.

EMMETT, KATIE: Aspen, Col., April 27. Park City, Utah, May 3.

ERWOOD STOCK: Bellefontaine, O., April 24-29. Fremont May 1-6.

FABIO ROMANI: Warren, O., April 25. Salem 27. New Lisbon 28. E. Liverpool 29.

FAUST (White): Ann Arbor, Mich., April 25. Howell 26. Saginaw 27. Bay City 28. Chesaning 29. Clare 30. Ludington May 1. Manistee 3. Frankfort 4. Traverse City 5. Charlevoix 6. Petoskey 8. St. Ignace 9. Sault Ste. Marie 10. Manistiquette 11. Gladstone 12. Iron Mountain 13.

FERRIS COMEDIANS (Dick Ferris, mgr.): Joliet, Ill., April 24-29. Janesville, Wis., May 1-6. Oshkosh 8-13.

FISKE, MRS. (Charles E. Power, mgr.): Corning, N. Y., April 24. Warren, Pa., 25. Mendon 26. Youngstown, O., 27. Akron 28. Canton 29.

FRANK LINDON STOCK: Oskaloosa, Ia., April 24-26.

FRITZ IN A MADHOUSE: New Haven, Conn., May 1-3.

FROST STOCK: Owen Sound, Ont., April 24-May 6.

GAYLOR, BOBBY (McSorley's Twins): Andrew Mackay, mgr.: Weiser, Idaho, April 25. Baker City, Ore., 26. Pendleton 27. Walla Walla, Wash., 28. Dulles 29. Portland May 1-6. Seattle 8-13.

GERTYBROOK: Paterson, N. J., April 25, 26. Albany 27-29.

GONZA-HOFFER (Jack Hoefler, mgr.): Wilkes-Barre, Pa., April 24-29. Harrisburg May 1-6.

GOODRICH, EUNICE: Charlottesville, Va., April 24-26. Sauratown 27-29.

GOODWIN, N. C.: Louisville, Ky., April 24, 25. Columbus, O., 26. Toledo 27. Buffalo, N. Y., 28, 29.

GRANT, HORACE: Collingwood, Can., April 25. Grilling 26, 27. Peterborough 28, 29.

GREENE, JOSEPH: Cohoes, N. Y., April 24-29.

GRIFFITH, JOHN N. E. Hamilton, mgr.: Ellensburgh, Wash., April 25. Tacoma 26.

HACKETT, JAS. K.: New York city April 10-May 6.

HARLAN, OTIS: Chicago, Ill., April 10-29.

HASWIN, CARL A.: New York city April 24-29.

HEATH COMEDY: Guelph, Can., April 24-29.

HER ATONEMENT: Hartford, Conn., April 24-26. New Haven 27-29.

HERNE, JAMES A. (Wm. B. Gross, mgr.): Boston, Mass., April 17-29.

HILLMAN, MARY: Halifax, N. S., April 17-May 6.

HILLYER'S WONDERS: Cincinnati, O., Jan. 2—Indefinite.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Jamestown, N. Y., April 24-29.

HOGGERTON STOCK (Edwin Houghton, mgr.): Franklin, Pa., April 24-29. Erie May 1-6. Ash-tahula, O., 8-13.

HOLDEN COMEDY (No. 1: C. A. Holden, mgr.): Springfield, Ill., April 24-29. St. Louis, Mo., May 1-6. Indianapolis, Ind., 8-13.

HOTT COMEDY: Joplin, Mo., April 24-29. Ft. Smith, Ark., May 1-6.

IN GAY PAPER: New York city March 20-May 6.

IRWIN, MAY: Chicago, Ill., April 17-29.

IVES, EDITH: Riverpoint, R. I., April 27-29.

JAMES-KIDDER-WARDE: Sioux City, Ia., April 25. Omaha, Neb., 26-27. Atchison, Kan., 29. Galesburg, Ill., May 4. Canton 5.

JEFFERSON, JOSEPH: Philadelphia, Pa., April 24-29. Brooklyn, N. Y., May 1-6. Orange, N. J., 8. Wilkes-Barre, Pa., 10. Binghamton, N. Y., 11. Elmira 12. Rochester 13.

JOSHUA SIMPKINS (Reno and Curtis): Fishkill, N. Y., April 25. Yonkers 27.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): St. Louis, Mo., April 24-29.

KENNEDY PLAYERS: Fitchburg, Mass., April 24-29.

KEYSTONE DRAMATIC (McGill and Howard, mgrs.): Plattsburgh, N. Y., April 24-29. Lima May 1-6.

KING DRAMATIC (N. Appell, mgr.): Schenectady, N. Y., April 24-29. Poughkeepsie May 1-6. Hartford, Conn., 8-13.

KING, CHARLES (H. G. Barclay, mgr.): Huntington, W. Va., April 24-29.

LEONARD, ALEX.: Hammond, Ind., April 24-29.

LEROY, HENNESSY (Other People's Money): H. H. Forsman, mgr.: Toledo, O., April 24-26. Mansfield 27. Kent 28. Youngstown 29. Greenville, Pa., May 1. McKeesport 3. Brownsville 5. Belle Vernon, Pa., April 24-29.

LONG, T. E.: Ashland, Wis., April 24-29.

LOST IN NEW YORK: Chicago, Ill., April 24-29.

LYCEUM STOCK (Frohman): Brooklyn, N. Y., April 24-29. Washington, D. C., May 1-6. Chicago, Ill., 8-13.

MACAULEY AND PATTON: Canandaigua, N. Y., April 24-29.

MACK, ANDREW: Brooklyn, N. Y., April 17-29.

MCKEE'S TROUBLES (John E. Brennan, mgr.): Scranton, Pa., April 24-26. Binghamton, N. Y., 27-29.

MCFADDEN'S ROW OF FLATS (Gus Hill, mgr.): Winnipeg, Man., April 25, 26. Grand Forks, N. Dak., 27. Crookston, Minn., 28. Fargo, N. Dak., 29. Bozeman, Mont., May 1. Helena 2. Anaconda 3. Butte 4, 6. Spokane, Wash., 8, 9. Victoria, B. C., 11. Nanaimo 12. Vancouver 13.

MACDOWELL, MELBOURNE (Ben Stern, mgr.): Kearney, Neb., April 28. Cripple Creek, Col., May 1, 2. Pueblo 3, 4. Colorado Springs 5, 6. Greeley 8. Laramie, Wyo., 9. Rock Springs 10. Ogden, Utah, 11. Logan 12. Pocatello, Idaho, 13.

MADMOISELLE FIFT: Harlem, N. Y., April 24-29. Brooklyn May 1-6. Philadelphia, Pa., 8-13.

MANSFIELD, RICHARD: Buffalo, N. Y., April 24, 25. Syracuse 26. Ithaca 27. Rochester 28, 29.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Kansas City, Mo., April 27-29.

MARKS BROS.: Belleville, Can., April 13-25.

MARLOWE, JULIA: New York city, April 10—Indefinite.

MATHES, CLARA: Duluth, Minn., April 24-29.

MATHEWS AND BULGER: New York city April 10-29.

MAXWELL STOCK (Harry Chapin, mgr.): Clarksburg, W. Va., April 24-29.

MAYNARD, EDWIN (H. Percy Hill, mgr.): St. John, N. B., April 24-May 6. Bangor, Me., 8-10. Lewiston 11-13.

MILES IDEAL STOCK: Pittsford, Pa., April 24-29.

MILLER, HENRY: Lancaster, Pa., April 29.

MITCHELL'S ALL STAR PLAYERS (R. Frank Mitchell, mgr.): Cumberland, Md., April 24-29. Lancaster, Pa., May 1-6. Plainfield, N. J., 8-13.

MODENKA (John C. Fisher, mgr.): Denver, Col., April 24-29.

MORGAN, COURTENAY: Bradford, Pa., April 24-29. Newcastle May 1-6. Erie 8-13.

MORRISON, LEWIS: Harrisburg, Pa., April 26, Chester 27.

MORTIMER, CHARLES: Leechburg, Pa., April 25. New Kensington 26. Jeannette 27. McDonald 28. Monongahela 29.

MOTHER GOOSE: New York city May 1—Indefinite.

MRS. B. O'SHAUGHNESSY (Miss St. George Hussey): Marshalltown, Ia., April 25. Iowa City 26. Dubuque 27.

MURPHY, TIM (T. E. Saunders, mgr.): Beloit, Wis., April 26.

MURRAY AND MACK (Finnigan's 400): Providence, R. I., April 24-29.

MURRAY-HART: Asheville, N. C., April 24-29. Morristown, Tenn., May 1-6. Johnson City 8-13.

MYERS AND LEYBOURNE COMEDY: Eastern: Pa., April 24-29. York May 1-6. Norristown 8-13.

MY FRIEND FROM INDIA (Smyth and Rice): St. Louis, Mo., April 24-29.

MY FRIEND FROM INDIA (Walter Perkins): Worcester, Mass., April 24-29. Troy, N. Y., May 1-3. Catskill 4. Kingston 5. Danbury, Conn., 6.

MYRLE-HARDER: San Antonio, Tex., April 23-29.

NATIONAL THEATRE: Eau Claire, Wis., April 24-29.

NATURAL GAS: Lockport, N. Y., April 27.

NEILL STOCK: Cincinnati, O., Sept. 25.

NETHERSOLE, OLGA: Pittsburg, Pa., April 24-29.

NORLES DRAMATIC: Centralia, Wash., April 24-29.

O'HOLIGAN'S WEDDING (Ketchum and West, props. and mgrs.): Clearfield, Pa., April 28.

OLCOTT, CHAUNCEY: Jersey City, N. J., April 24-29. Elizabeth May 1.

OLD FARMER HOPKINS (F. S. Davidson, mgr.): Robinson, Ill., April 25. Hutsontville 26. Palestine 27. Sullivan, Ind., 28. Linton 29. Rockville May 1.

ON AND OFF: Des Moines, Ia., April 25. Sioux City 26. Lincoln, Ill., 27. Omaha, Neb., 28, 29.

ON THE BOWERY (Steve Brodie): Rockland, Me., May 5.

ON THE SUWANEE RIVER: Cleveland, O., April 24-29.

O'NEIL, NANCE: Minneapolis, Minn., April 24-29.

OTT, JOE (George F. Campbell, mgr.): Milwaukee, Wis., April 23-29. Chicago, Ill., 30-May 6.

OWEN, WILLIAM: New London, Wis., April 25.

PARADISE RAPIDS 28. Stevens Point 27. Merrill, Wis., 28. Wausau 29. Marshfield May 1. Eau Claire 2. Chippewa Falls 3. Menominee 4. Portage 15.

The Missouri Girl

Has Sadie and Fred Raymond in the Cast.

PANTON PLAYERS: Remington, Ind., April 24-26. Goodland 27-29.

PARSON STOCK: Sharon, Pa., April 24-29.

PERUCHI BELDEN (Chelso D. Peruchi, mgr.): Joplin, Mo., April 17-29. Nashville, Tenn., May 1-13.

PITMAN STOCK (Flora M. Blaney, mgr.): Erie, Pa., April 24-29. Jamestown, N. Y., May 1-6.

POTTS, JACK: Marceline, Mo., April 24-29.

PUD'NHEAD WILSON (Edwin Mayo, Wm. I. Malley, mgr.): Auburn, N. Y., April 25.

REDMOND DRAMATIC: Lincoln, Neb., April 24-29.

REID, ROLAND (E. B. Jack, mgr.): San Francisco, Cal., April 24-May 6. Oakland 8, 9.

REIDAN, ADA: New York city Nov. 16—Indefinite.

REMEMBER THE MAINE (Eastern: John Whitley, mgr.): Chicago, Ill., April 24-29.

REMEMBER THE MAINE (Western: Charles H. Haystead, mgr.): Shenandoah, Neb., April 25. Clarinda, Ia., 26. Charleston 27. Burlington 28. Galesburg, Ill., 29. So. Chicago 30.

RENNARD, RACHELLE: Saratoga, N. Y., April 24-29.

RICE COMEDIANS: Adams, Mass., April 24-29.

RICE, FANNY (G. W. Purdy): Charleston, W. Va., April 25. Allentown, Pa., May 3.

RIP VAN WINKLE (Sam'l W. Glenn): Philadelphia, Pa., April 24-29.

ROBER, KATHERINE: Binghamton, N. Y., April 24-29. Worcester, Mass., May 1-13.

ROBINSON, STUART: Butte, Mont., April 26, 27. Fargo, N. D., May 1. Winnipeg, Man., 2, 3. Duluth, Minn., 5.

ROGERS BROS.: New York city March 27—Indefinite.

ROONEY, KATIE: Boston, Mass., April 24-29.

RUBLE-KREYER THEATRE: Victor, Col., April 23-26. Cripple Creek 27-30. Salida May 1-6. Alamosa 8-13.

RUSSELL, SOL SMITH: Youngstown, O., April 25. Wheeling, W. Va., 26. Harrisburg, Pa., 27. Trenton, N. J., 28. Orange 29.

RYAN, DANIEL R.: Hornellsville, N. Y., April 24-29. Wheeling, W. Va., May 8-13.

SAWTELLE DRAMATIC (J. A. Sawtelle, mgr.): Westley, R. I., April 24-29.

SHEA-MACALIFFE: Haverhill, Mass., April 24-29.

SHEA, THOMAS: Hoboken, N. J., April 24-29.

SHEARER, TOMMY (Harry R. Vickers, bus-mgr.): Chillicothe, O., April 24-29. Circleville May 1-6. Marion 8-13.

SHENANDOAH (Jacob Litt, mgr.): New York city April 24-May 6.

ST. CYR THEATRE: Sandwich, Ill., April 24-29.

SHUBERT STOCK: Baker Theatre, Rochester, N. Y.,—Indefinite.

SHUBERT STOCK: Syracuse, N. Y.,—Indefinite.

SIDNEY TRACKED (Eastern: A. Q. Scammon, mgr.): Portland, Me., April 24-26. Biddeford 27. Rockland May 3. Bath 4. Camden 12.

SIDE TRACKED (Western): Toledo, O., April 27-29.

SI PLUNKARD: Ashland, O., April 25. Gallon 26. Marion 27. Bucyrus 28. Mansfield 29.

SKINNER, OTIS: Minneapolis, Minn., April 24-29.

ST. PAUL MAY 1-3. Ashland, Wis., 4. W. Superior 5. Duluth, Minn., 6. Dubuque, Ia., 11.

SOTHERN, E. H.: Boston, Mass., April 24-29.

SOUTH BEFORE THE WAR: Chicago, Ill., April 24-May 6.

SPOONERS, THE (Edna May and Cecil: R. S. Spooner, mgr.): Hartford, Conn., April 24-29.

SULLY, DAN L.: Hazleton, Pa., April 27. Paterson, N. J., 28, 29.

TENNESSEE'S PARDNER: (Arthur C. Aiston, prop. and mgr.): Dayton, O., April 24-26. Columbus 27-29. St. Mary's May 1. Anderson, Ind., 2. Bloomington 3. Indianapolis 4-6.

THANHOUSER-HATCH STOCK: Milwaukee, Wis., Nov. 14—Indefinite.

THE BELLS OF SHANDON: Montreal, Can., April 24-29.

THE CHRISTIAN (Viola Allen): Boston, Mass., March 6—Indefinite.

THE CUCKOO: New York city April 3—Indefinite.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Leominster, Mass., April 25. Marlboro 26. Keene, N. H., 27. Bellows Falls, Vt., 28. Brattleboro 29. Rutland May 1. Montpelier 2. St. Albans 3. Plattsburgh, N. Y., 4. Burlington 5. Claremont, N. H., 6. Cohoes, N. Y., 8. Hudson 9. Kingston 10. Poughkeepsie 11. Newburgh 12. Yonkers 13.

THE IVY LEAF (Adele F. Power, prop.): Detroit, Mich., April 24-29.

THE KELLY KIDS (C. A. Wilson, mgr.): Terre Haute, Ind., April 25. Frankfort 26. Lafayette 27.

THE KING OF THE OPIUM RING (Blaney and Vance): Brooklyn, N. Y., April 24-29. Pittsburg, Pa., May 1-6.

THE LATE MR. EARLY: New Castle, Pa., April 26.

THE LITTLE MINISTER (No. 2: Charles Frohman, mgr.): Glens Falls, N. Y., April 25. Bethlehem, Pa., 26. Allentown 27. Lebanon 28. Wilmington, Del., 29.

THE MISSOURI GIRL (Fred Raymond, mgr.): Kaukauna, Wis., April 25. De Pere 26. Oconto 27. Marinette 28. Menominee, Mich., 29.

THE MUSKETEERS: Cincinnati, O., April 24-29.

THE MUSKETEERS (Paul Gilmore): Boston, Mass., April 24-29.

THE OLD HOMESTEAD (Frank Thompson and W. I. Kilpatrick, mgrs.): New York city March 27—Indefinite.

THE PAY TRAIN: Seattle, Wash., May 1-6.

THE PRISONER OF SPAIN (E. J. Carpenter, mgr.): Denver, Col., April 27. Central City 28, 29. Georgetown 30. Boulder May 1, 2. Longmont 3. Ft. Collins 4, 5. Greeley 6, 7.

THE PRISONER OF ZENDA (Dan'l Frohman, mgr.): Toronto, Can., April 24-26. Ogdenburg, N. Y., 27. Ottawa, Can., 28, 29. Montreal May 1-6.

THE PRODIGAL DAUGHTER: New York city April 24-29.

THE PURPLE LADY (Hector Rosenfeld, mgr.): New York city April 3—Indefinite.

THE REAL WIDOW BROWN (Western: A. Q. Scammon, mgr.): Allentown, Pa., April 25.

THE SHADOWS OF A GREAT CITY: Newark, N. J., April 24-29.

THE SIGN OF THE CROSS: Baltimore, Md., April 24-29.

THE SLEEPING CITY: Wheeling, W. Va., April 24-26. Bethlehem, Pa., May 5. Boonton, N. J., 6.

THE SPAN OF LIFE: Pittsburg, Pa., April 24-29. Baltimore, Md., May 1-6.

THE STOWAWAY (Davis and Keogh, mgrs.): Lynd, Mass., April 25, 26. Lowell 27-29.

THE TURTLE (Eastern): Cedar Rapids, Ia., April 25. Dubuque 26. Des Moines 27. St. Joseph, Mo., 28. Topeka, Kan., 29. Kansas City, Mo., 30-May 6. Omaha, Neb., 7. Sioux City, Ia., 8. St. Paul, Minn., 9, 10. Minneapolis 11-13.

THE TURTLE: New York city April 24-29. Boston, Mass., May 8-13.

THE TWO JOHNS: Anderson, Ind., April 25. New Castle 26.

THE WHITE HEATHER: Syracuse, N. Y., April 24-26. Albany 27-29.

THE WHITE SLAVE (Campbell-Caldwell Co., mgrs.): Buffalo, N. Y., April 24-29.

THE WILD GOOSE CHASE: Middletown, Conn., April 24, 25. Jewett City 26. Danielson 27. Killingsby 28. Putnam 29.

THROUGHT THE BREAKERS: Chicago, Ill., April 24-29. Detroit, Mich., May 1-6. Toronto, Can., 8-13.

TWO LITTLE VAGRANTS: Brooklyn, N. Y., May 1-6.

TOO MUCH JOHNSON: Brooklyn, N. Y., April 24-29.

TOO MUCH MONEY: Milwaukee, Wis., April 24-29.

TUCKER, LILLIAN: Winchester, Va., April 27-29.

TURNER COMEDY: Pipestone, Minn., April 24-29.

TOOLE, J. E. (Frank L. Weaver, mgr.): Norristown, N. J., April 24-29.

UNCLE JOSE SPRUCEBURY (J. M. Stout, mgr.): Butler, Pa., April 26. Titusville 27. Corry 28. Warren 29.

UNCLE TOM'S CABIN (Al W. Martin): Baltimore, Md., April 24-29. Pittsburg, Pa., May 8-13.

UNCLE TOM'S CABIN (Jones Bros.): Milbank, S. Dak., April 25. Ortonville, Minn., 26. Graceville 27. Brown's Valley 28. Wheaton 29.

UNCLE TOM'S CABIN (John F. Stowe, prop.): Kansas City, Mo., April 24-29. St. Louis, Mo., May 22-27.

UNCLE TOM'S CABIN (Forrest): Mattoon, Ill., April 26. Decatur 27. Paris 29.

UNCLE TOM'S CABIN (Boyer Bros.): De Kalb, Ill., April 25.

UNCLE TOM'S CABIN (Stetson No. 1): Chelsea, Mass., April 25. Woburn 26. Waltham 27. Cohasset, N. H., 28. Ware 29.

UNCLE TOM'S CABIN (Young Bros.): Ely, Minn., April 25. Tower 26. Two Harbors 27. Duluth 28, 29. Aitkin May 1. Brainerd 2.

UNCLE TOM'S CABIN (Davis and Busby): Du Buque, Ia., April 28-29.

UNDER THE RED BONE (Julius Cahn, mgr.): New Haven, Conn., April 25. Bridgeport 26. Paterson, N. J., 27. Elizabeth 28.

VALENTINE STOCK: Columbus, O., Jan. 2—Indefinite.

VICTORIA STOCK: Columbus, O., April 17—Indefinite.

VINCENT, MATTIE: Escanaba, Mich., April 24-29.

VOLTAIRE STOCK: Rockland, Me., April 24-29.

WAITE COMEDY (William A. Haas, mgr.): Lowell, Mass., April 24-29. Boston May 1—Indefinite.

WAITE STOCK (C. H. Beede, mgr.): Fall River, Mass., April 24-29.

WALTER, LESTER: Johnstown, Pa., April 24-29. Altoona May 1-6.

WALTERS JULE: Toledo, O., April 27-29.

WHY SMITH LEFT HOME: London, England, May 1—Indefinite.

WIDEMANN COMEDIANS: Owensboro, Ky., April 24-29. Henderson May 1-6. Evansville, Ind., 8-13.

WILSON, GEORGE W. (E. V. Phelan, mgr.): Taunton, Mass., April 24-29.

WOLFORD STOCK: Topeka, Kan., April 24-29.

WORLD, GARNELLA AND MACK (Town Topics): Grand Rapids, Mich., April 23-26. Unton, Pa., 28. Greenburg 29. Baltimore, Md., May 1-6.

YON YONSON (Thrall and Kennedy, mgrs.): Philadelphia, Pa., April 24-29.

ZAZA (Charles Frohman, mgr.): New York city Jan. 9—Indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Vicksburg, Miss., April 24.

BANDA ROSA: Hamilton, O., April 25.

BLACK PATTI'S TROUBADOURS (Vocal and Solos, mgrs.): Baltimore, Md., April 24-29. Philadelphia, Pa., May 1-6.

BOSTONIANS: Portland, Ore., April 24-29. Tacoma, Wash., May 1, 2. Seattle 3-6. Boise City, Idaho, 8. Ogden, Utah, 9. Salt Lake City 10-13.

BOSTON LYRIC OPERA (Colonel Wm. A. Thompson, mgr.): South Bend, Ind., April 24-29. Elgin, Ill., May 1-6. Rockford 8-13.

CASTLE SQUARE OPERA: New York city Sept. 5—Indefinite.

CASTLE SQUARE OPERA: Chicago, Ill., April 3—Indefinite.

DANIELS, FRANK: London, Ont., April 25. Hamilton 26. Toronto 27-29. Buffalo, N. Y., May 1-6. Rochester 8. Geneva 9. Auburn 10. Ithaca 11. Binghamton 12. Syracuse 13.

DE ANGELIS, JEFFERSON: Lawrence, Mass., April 25. New Britain, Conn., 28. Bridgeport 29. Ithaca, N. Y., May 5.

DESIGN OPERA: Decatur, Ill., April 24-26. Campaign 27-29. La Fayette, Ind., May 1-6.

GAYEST MANHATTAN: Middletown, N. Y., April 28.

HOPPER, DE WOLF: Montreal, Can., April 24-26. Providence, R. I., 27-29.

JASON OPERA: Brooklyn, N. Y., April 3—Indefinite.

NIELSEN, ALICE: Washington, D. C., April 24-29. Cincinnati, O., May 1-6. Chicago, Ill., 8—Indefinite.

NEW ENGLAND (Aborn's): Brooklyn, N. Y., March 27—Indefinite.

ROBINSON COMIC OPERA (French and Holmes, mgrs.): N. Adams, Mass., April 24-29.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—Indefinite.

THE GEISHA: Lancaster, Pa., April 25. Elizabeth, N. J., 29.

WILBUR-KIRWIN: New Orleans, La., April 10-May 8.

WILBUR OPERA: Bangor, Me., April 24-29.

WILSON, FRANCIS (Ariel Barney, mgr.): Cleveland, O., April 24-29. Pittsburg, Pa., May 1-6. Philadelphia 8-13.

VARIETY.

AMERICAN BURLESQUERS (Bryant & Watson, mgrs.): Boston, Mass., April 24-29.

AUSTRALIAN BEAUTIES (Bryant & Watson, mgrs.): Washington, D. C., April 24-29. Baltimore, Md., May 1-6.

BIG BURLESQUERS (Irwin Bros.): Philadelphia, Pa., May 1-6.

BIG SENSATION: Philadelphia, Pa., April 24-29.

BON TON BURLESQUERS: St. Louis, Mo., April 24-29.

BROADWAY BURLESQUERS: Boston, Mass., April 17-29.

CALIFORNIA BURLESQUERS (John Cogan, mgr.): Lowell, Mass., April 24-26. Manchester, N. H., 27-29.

CITY CLUB: Philadelphia, Pa., April 24-29. Newark, N. J., May 1-6. New York city 8-13.

CITY SPORTS (Phil Sheridan): Baltimore, Md., April 24-29. Jersey City, N. J., May 1-6. Paterson 8-13.

DAINTY DUCHESSE: Pittsburg, Pa., April 24-29.

EUROPEAN SENSATION: Marion, O., April 26. Buffalo, N. Y., May 1-6.

FITZSIMMONS, ROBERT: Jersey City, N. J., April 24-29.

GAY MASQUERADERS (Gus Hill, mgr.): Montreal, Can., April 24-29. Providence, R. I., May 1-6. New York city 8-13.

GRAHAM GENUINE SOUTHERN SPECIALTY: Philadelphia, Pa., April 24-29. Providence, R. I., May 1-6.

HIGH ROLLERS: Newark, N. J., April 24-29. Paterson May 1-6. Brooklyn, N. Y., 8-13.

IRWIN BROS.: Paterson, N. J., April 24-29.

LINK, BILLY: Keokuk, Ia., April 24, 25. Lincoln, Ill., 28, 29.

LITTLE EGYPT BURLESQUERS (Chiff W. Grant, prop. and mgr.): Wilkes-Barre, Pa., April 24, 26. Easton 27-29. Brooklyn, N. Y., May 1-6.

LONDON GAIETY GIRLS (John A. Flynn, mgr.): Detroit, Mich., April 24-29. Toledo, O., May 1, 2.

MAJESTIC BURLESQUERS (Fred Irwin): New York city April 24-29.

MERRY MAIDENS: Cincinnati, O., April 24-29.

MONTE CARLO GIRLS: Brooklyn, N. Y., April 24-29.

MOULIN ROUGE: Manchester, N. H., April 24-26. New Haven, Conn., May 8-10.

OCTOONS (Isham): Providence, R. I., May 1-6.

PARISIAN WIDOWS: Brooklyn, N. Y., April 24-29.

POUSSE CAFE: Dayton, O., April 24, 25. Buffalo, N. Y., May 1-6. Brooklyn 8-13.

REILLY AND WOODS: Cleveland, O., April 24-29.

RENTY-SANTLEY (Abe Leavitt, mgr.): New York city April 24-29. Brooklyn, N. Y., May 1-13.

RICE AND BARTON BIG GAIETY: Providence, R. I., April 24-29. Boston, Mass., May 1-6.

ROYAL BURLESQUERS: Buffalo, N. Y., April 24

OWING TO THE PHENOMENAL SUCCESS OF THE AMERICAN TRANSCONTINENTAL TOUR,
THE EUROPEAN ENGAGEMENTS OF THE
BLACK PATTI TROUBADOURS

HAVE BEEN POSTPONED UNTIL JUNE, 1900.

Meantime the Company will appear at Ford's Theatre, Baltimore, week April 24; People's Theatre, Philadelphia week May 1; Columbus Theatre, Harlem, week May 8; Grand Opera House, New York, week May 15; Grand Opera House, Boston, week May 22.

June and July Open for Engagements on a Certainty Basis

WARNING.—Any one who attempts to "PIRATE" our comedy act entitled "AT JOLLY COONEY ISLAND" will be prosecuted to the fullest extent of the law.
VOELCKEL AND NOLAN, Proprietors and Managers, 18 East 22nd Street, New York.

JOHN W. VOGEL (Mastodon Minstrels):
La Crosse, Wis., April 25, Baraboo 26, Madison 27, Beloit 28, Janesville 29, Oshkosh 30, May 1.
KALBFELT'S: Lancaster, Ky., April 25, Mt. Vernon 26, Livingston 27, Richmond 29.
TIMMONS AND LOCKSTADE: Spokane, Wash., April 29, Winnipeg, Man., May 8, 9, Fargo, N. D., 11.
SCOTT'S: Toledo, O., April 23-26, Fremont 27, Findlay 28, Lima 29, St. Mary's May 1, Kenton 2, Marion 3, Dayton 4-6.
WASHBURN'S (J. M. Wall, mgr.): Gardiner, Me., April 25, Hallowell 26, Portland 27-29, Biddeford May 2.
WEST, WM. H. (D. S. Vernon, gen'l mgr.): New York city April 24-29.

CIRCUSES.

BARNUM AND BAILEY: Bristol, Eng., April 24-26, Swindon 27, Reading 28, Oxford 29, Northampton May 1, Wellingborough 2, Leicester 3, 4, Nottingham 5, 6.
BUFFALO BILL'S WILD WEST: Roanoke, Va., April 25, Bluefield, W. Va., 26, Bristol, Tenn., 27, Knoxville 28, Chattanooga 29.
FOREPAUGH-SELLS BROS.: New York city April 18-29.
GENTRY'S DOGS AND PONIES: Newport News, Va., April 25, Richmond 26-29.
LA PEARL'S: Danville, Ill., April 27, 28, Covington, Ind., 29.
RINGLING BROS.: Chicago, Ill., April 15-30.
WELSH BROS.: Lancaster, Pa., April 17-27, Columbia 28, 29.

MISCELLANEOUS.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13—Indefinite.
CAMERON CO. (C. H. Kerr, mgr.): Salina, Kan., April 25, Junction City 26, Manhattan 27.
CANADIAN JUBILEE SINGERS: Belleplain, Ia., April 25, Cedar Rapids 26, Marion 27, Iowa City 28, Muscatine 29, 30.
CARPENTER, PROF.: Torrington, Conn., April 27-29.
DE MOTTE, JOHN B. (Illustrated Lectures): Webb City, Mo., April 25, Marshall 26, Columbia 27, Carrollton 28, St. Joseph 29.
FLINTS, THE (Hypnotists): Madison, Wis., April 24-26.
GODFREY BRITISH BAND (Chas. A. E. Harris, mgr.): Saginaw, Mich., April 25, Lansing 26, Grand Rapids 27.
JEFFREY, LIEUT. (Hypnotist): Chelsea, Mass., April 24-29.
KELLAR: Providence, R. I., April 24-26, Philadelphia, Pa., May 1-6.
LOUISE BIRNEY CONCERT: Winnebago City, Ia., April 25, Fairbault, Minn., 26, Northfield 27, St. Peter 28, Mankato 29, New Ulm 30, Fairmont May 1, Worthington 2, Sioux City, Ia., 3, Mitchell, S. Dak., 4, Vermillion 5, Yankton 6, Madison 8, Pipestone 9, Marshall 10.
MARTINY (Hypnotist): E. F. Rosenberg, mgr.: Selma, Ala., April 24-28, Mobile May 1-6.
MCLEWEN (Hypnotist): Council Bluffs, Ia., April 24-29.
NASHVILLE STUDENTS: McGregor, Ia., April 26, Bellevue 27.
NORRIS BROS.: Carson City, Nev., April 25, Reno 26.
PECKINS, ELI: Panama, Neb., May 1, Bozeman, Mont., 5, Ancon 6, Aurora, Ore., 9, Newbury 10, New Whatcom, Wash., 12, Marysville 14.
POWELL (magician): Philadelphia, Pa., May 1-6.
SANTANELLI (E. G. Stone, mgr.): Washington, D. C., Indefinite.
SEVINGALA (Hypnotist): Bethlehem, Pa., April 24-29.
SOUSA'S BAND: Waterbury, Conn., May 1, New Haven 2, Hartford 3, Norwich 4, Providence, R. I., 5, Woonsocket 6, Boston, Mass., 7, 8, Gardner 9, Holyoke 10, Bellows Falls, Vt., 11, Fitchburg, Mass., 12, Worcester 13, Boston 14, Fall River 15.

THE ELKS.

Kingman, Ariz., Lodge, No. 468, was instituted March 31. Yuma, Ariz., Lodge, No. 476, will be instituted April 15.

The new lodge, No. 480, at Schenectady, N. Y., has elected the following officers: E. R. Daniel, Naylor; E. L. K. John D. Miller; E. L. K. Ellsworth H. Cohen; E. L. K. Fred D. Cherry; Secretary, Harry S. Estcourt; Treasurer, James W. Yelverton; Trustees, Charles H. Benedict, Albert J. Levi, the Hon. John C. Myers, M. B. McKinley.

A committee of Iowa Elks has engaged the entire sixth floor of the Planters Hotel, St. Louis, for the Grand Lodge and annual meeting in June. It is expected that 1,200 Iowa Elks will attend. The Iowa headquarters will be elaborately decorated, the contract for the work having been already let.

Caribou Club of St. Mary's, O., of Lima, O., Lodge No. 162, gave a reception and minstrel performance April 14.

The following officers have been elected by Wabash, Ind., Lodge No. 471: C. E. Baker, E. R. Willman, E. L. K.; L. Guynn, E. L. K.; L. Dawes, E. L. K.; James Lumaree, Secretary; L. L. Daugherty, Treasurer; Ben Herff, Esquire; Hugh Conner, I. G.

A lodge will be instituted at Clarksburg, W. Va., May 3, with a membership of forty.

Marietta, O., Lodge No. 477 will be instituted April 27.

Adrian, Mich., Lodge No. 429 held their anniversary April 8, giving a social session in honor of the class of eleven candidates. The membership, 197, shows an increase of one hundred and fifty members for the year.

Anderson, Ind., Lodge No. 209 has been invited to institute a new lodge at Alexandria, Ind.

Herbert Cawthorn and Susie Forrester cause side-splitting laughter in Gay Parade.

NEW YORK THEATRES.

MADISON SQUARE GARDEN CIRCUS.

Every Afternoon and Evening This Week. THE BIG PHENOMENAL TRIUMPH!



ADAM FOREPAUGH AND

GULLY BROTHERS'

COMBINED CIRCUSES, Menageries and Hippodromes.

Prices—Gallery, 25c; Balconies, 50c and 75c; Arena, \$1.00; box seats, \$1.50 and \$2.00; Children half price to all parts except gallery. Box office open at 9 A. M.

Performances at 2 and 8. Don't buy tickets on the sidewalk. Menagerie on exhibition in basement before and after performances.
The Forepaugh-Sells Consolidation will exhibit in Brooklyn the week of May 1; Philadelphia week of May 8.

NEW YORK THEATRES.

MURRAY HILL THEATRE

Lexington Ave. and 43d St.

MATINEE EVERY DAY AT 2.

PRICES ALWAYS! MATINEES, 25c. NIGHTS, 50c. THAT'S ALL!

Henry V. Donnelly Stock Co.

Last Week of the Season.

THE GUV'NOR

AMERICAN

43d Street and 6th Avenue.

Second Successful Year of the CASTLE SQUARE OPERA COMPANY.

Evenings, 1,000 Reserved Seats, 25c. and 50c.

Matinee, Wed. and Sat., 1,100 Reserved Seats, 25c.

GREAT DOUBLE BILL.

BARBER OF SEVILLE

AND TRIAL BY JURY.

DALY'S THEATRE, Broadway and 30th Street.

Evenings at 7:45. Matinees at 1:45.

Wednesday and Saturday Matinees.

THE GREAT DRURY LANE SENSATION.

The Great Ruby

with

MISS ADA REHAN

As LADY GARNETT.

And an Immense Cast.

HERALD SQUARE THEATRE 35th St. & Broadway

CHAS. E. EVANS, Proprietor

Evenings 8:15. Matinees Wednesday and Saturday 2:15.

Commencing Thursday, April 27.

AN ARABIAN GIRL

And THE 40 THIEVES.

200 Comedians, Singers, Dancers.

B. F. KEITH'S NEW UNION SQUARE THEATRE

E. F. ALLEN, General Manager

S. K. HODGSON, Resident Manager

Devoted to Mr. Keith's Original Idea.

CONTINUOUS PERFORMANCE.

Successful since July 5, 1888.

BEST VAUDEVILLE IN NEW YORK.

WEBER & FIELDS' MUSIC HALL

Broadway and 30th Street.

Matinees Tuesday and Saturday.

Another Laughing Hit.

HELTER SKELTER

In conjunction with the Charming Burlesque of

CATHARINE.

KOSTER & BIAL'S

ADMISSION, 50c.

A MAGNIFICENT ARRAY.

Brilliant Vaudeville Celebrities.

Leading Foreign Vaudeville Stars.

STAR THEATRE

Broadway and 13th St.

Evenings at 8:15. Mats. Wed. & Sat. at 2:15.

The Peer of Racing Dramas.

THE PRODIGAL DAUGHTER.

MANHATTAN THEATRE 23d Street and Broadway.

WM. A. BRADY & F. ZINGFELD, Jr., Lessees and Mgrs.

Brady and Zingfeld's New Offering.

The Manicure

A Merry Farce-Comedy, adapted by Jos. R. Grismer from the French of Sylva and Artus.

PASTOR'S

Continuous Performances

14th St. near 9d Ave.

Williams and Tucker, Charles Wayne and Anna Caldwell, The Willet and Thorne Farceurs, Jess Dandy, Williamson and Stone, O'Rourke and Burnett, Nelson and Milledge, the Lesters, Rice Bros., Sisters Mayo, Ella Victoria, John T. Cody, Laclede and Raymond.

DEWEY THEATRE

SULLIVAN & KRAUS, Proprietors and Managers.

Week beginning April 24.

BOHEMIAN BURLESQUERS.

A Screen from Start to Finish.

Matinees daily. Select Sunday Evening Concerts.

SAM T. JACK'S THEATRE

Broadway and 29th Street.

Telephone 3678, 38th St.

THE HOME OF BURLESQUE.

TWO BIG SHOWS EVERY DAY

2 and 8.

Burlesque, Living Pictures, Foreign Stars.

MRS. BLY'S

formerly 26 West 24th Street, has an elegant Boarding House, 34 West 9th Street.

Warning to Local Managers in General:

KELLY'S KIDS

Is our sole property, having produced this comedy some time ago, and which is now touring Illinois, Indiana and Ohio, it being booked in all the large cities next season.

My attorneys, Lackner & Butze of Chicago, will prosecute any one allowing this comedy to be produced, as we hold prior rights to it

C. A. WILSON, Manager.

DON'T TELL MY WIFE!

FELIX RISSE, Proprietor and Manager.

Address care MIRROR.

THE MISSOURI GIRL

PLAYED TO 142 S. R. O. HOUSES DURING THE PAST SEASON.



PROF. ALVIENE,

the famous authority on

STAGE DANCING.

Grand Opera House, N.Y.

23d Street and 9th Ave.

(Always open.)

Largest, oldest established and reliable

school in the world.

Every style of dancing taught. We'll

complete for the stage. Success

guaranteed, engagements secured.

Special classes in Vaudeville.

Light Opera and Drama.

Pay by installments; see what you are getting.

My pupils: Olive Redpath, Georgia Calne,

Amy Muller, Johnson and Dean, Mazy King,

Gilmore and Leonard, Clark, Dell, Bloom and Cooper,

hundreds of others. Prices reduced. Catalogue

Classes now for the 1900 Summer.

Open Time.

Grand, St. Paul, weeks May 7 & 14.

Bijou, Minneapolis, weeks May 14 & 21.

APPLY TO

JACOB LITT,

Knickerbocker Theatre Bldg.

OPEN TIME

NEWPORT, R. I.

Owing to companies closing have weeks of May 8, 15 and 22 open. One of the best months for theatricals at Newport. Would like to hear from popular price opera company. Admiral Sampson's fleet of 18 ships will be in Newport waters for two weeks during May, adding 4,000 to the population.

T. F. MARTIN, Manager.

WARNING!

"TWO JOLLY ROVERS"

Written and copyrighted by

JOHN F. LEONARD

of Gilmore & Leonard.

Any infringement on the above comedy in any way will be prosecuted by my attorneys, Friend, House & Grossman.

For Sale or on Royalty.

THE CUCKOO

Comedy-drama in three acts.

THE FORTUNE TELLER

Comedy in three acts, and others. Address

COL. J. F. MILLIKEN, 287 Broadway, N. Y.

FOR SALE.

CHAIRS, FIXTURES, ETC.,

OF THE

STAR THEATRE,

NEW YORK.

Apply to THEO. MOSS, Wallack's Theatre, New York.

A MANAGER WANTED WITH CAPITAL

To Launch a Great Melodrama.

Full of Comedy. Small cast. A Novelty. Splendid opportunity for a "money-maker" for next season. Address "STAR" MIRROR office, N. Y.

C. P. FLOCKTON'S adaptation of

HAGAR AND ISHMAEL

A drama in prologue and two acts from the Bible. Splendid music scenery, properties, costumes. Everything ready for production on a grand scale for large charities—home talent. Address Miss C. H. ALLEN, 501 East Ave., Arlington, Mass.

WANTED.

To hear from a first-class attraction for an Elk Benefit, Parkersburg, W. Va., June 1, 2 and 3. Address CHAS. B. EBERT, Sec'y.

ADVANCE OR PRESS WORK

Representative of one of the largest companies that visited the Pacific Coast this season. At Liberty for next season. Summer engagement desired. Address S. M. H., 36 Division St., Newport, R. I.

TELEGRAPHIC NEWS

CHICAGO.

Continued Good Fortune—Summer Prospects—
Police Court Jottings.

(Special to The Mirror.)

CHICAGO, April 24.

We have two novelties at the downtown theatres this week. Wilton Lackaye in Charles O'Malley at the Grand Opera House, and John Drew in The Liars at Powers' New Theatre. Meantime, Jolly May Irwin remains at the Columbia with Kate Kip, Boyer, and Sporting Life, pursuing its prosperous way at McVicker's.

In passing I just wish to say a word about Mrs. Sarah Coxwell LeMayne, the real star of Catherine, which we saw at Powers for one too brief week. I have never before enjoyed the work of one actress quite as much. Her voice is music, and were I her husband I would cheerfully stay out until 3 A. M. if only to hear her talk when I reached home. She is the real reason for Catherine's success at Powers' by John Drew, who began his annual engagement in The Liars, supported by Arthur Byron, Ethel Barrymore, Lewis Baker, Isabel Irving, D. H. Harkins, and the rest.

I had a number of distinguished callers at my downtown court last week, among them William Archer, the famous London dramatic critic; May Irwin, the queen of rag time and vaudeville; Digby Bell, "the prodigal son;" Hennessey Leroy, and Kirke La Shelle. Miss Irwin was escorted by Frank Finnegun, one of the best humorous writers who ever happened to the local press, and in the Chronicle of yesterday he carefully recorded all of Miss Irwin's ideas as to her forthcoming production of Romeo and Juliet, in which Mr. Sparks will play Romeo and Mr. Martinetti the apothecary. He used to be a drug clerk, and is well qualified.

Mr. Archer, the Londoner, was here but for a few days. I heard his talk on an endowed theatre before the Twentieth Century Club the other night, and he was really eloquent in the cause. He may be a trifle ahead of time, but he is all right.

Digby Bell has gone East, after having made the record in bankruptcy—forty-five days from first petition to final discharge. His accomplished wife, Laura Joyce-Bell, has remained to appear in vaudeville, and at the Olympic to-day she made a big hit in Rosina Vokes' one-act play, Wig and Gown.

Wilton Lackaye, who is a great local favorite, endeavored himself to his admirers more than ever last night in his splendid production of Charles O'Malley, in which he made a personal hit, and in which his company gave him the best of support. He has a play that should live for many seasons.

May Irwin, who fills the Columbia every night, will remain during this week and next, and will be followed by that charming light opera favorite, Alice Nielsen, who returns in The Fortune Teller, with Golden, Cawthorn, and Herbert.

The April dinner of the Forty Club takes place tomorrow evening at the Grand Pacific Hotel, and among the club guests will be Wilton Lackaye, John Drew, Robert Hilliard, Ignacio Martinetti, D. H. Harkins, Arthur Byron, Lewis Baker, Joseph Whiting, Joseph Wheelock, Frank Burbeck, Joseph Kilgour, Fraser, Collier, Felix Morris, R. A. Roberts, Kirke La Shelle, Joseph Sparks, and W. G. Stewart.

Sporting Life is still filling McVicker's, and could run for a year. Hilliard is the leading figure, and his spirited performance would insure the success of the melodrama indefinitely.

Early in May our old friend, Otis Skinner, will come to the Grand Opera House in Rosemary, and it goes without saying that he will have a royal welcome.

Immense crowds have been visiting the Ringling Brothers' Circus at Tattersall's, where it began its second and last week yesterday. The wily advance agent knew that this was vacation week in the schools and a benefit will be reaped accordingly.

Manager Stair gave his first melodrama at the Great Northern yesterday, presenting Through the Breakers, and the house was crowded twice.

Big houses have been the rule at the Stadelaker since the opening of the Castle Square opera season, and to-night a large house enjoyed Martinetti. Like the country paper, this organization has "come to stay," and it fulfills all of its promises.

The stock company at the Dearborn Theatre is giving The Ironmaster this week, while up at Hopkins' the stock is presenting The New South.

Sonnenthal appeared last night at Powers' New Theatre in Nathan der Weise, supported by Conried's Irving Place Theatre company, and the audience tested the capacity of the theatre.

The South Before the War is the attraction this week up at the Alhambra, while over at the Academy of Music they are remembering the Maine, as recalled by Lincoln J. Carter.

At the Bijou they are offering Lost in New York as the card this week.

Among the underliners here are the Lyceum company in Trelawny of the Wells at Powers' New Theatre, Humana Bears at the Bijou, Joe Ott in Looking for Trouble at the Great Northern.

This is the second and last week of the Bavarian Peasants at the Gaiety Theatre, and their repertory embraces everything from Alpine Flowers to Hunter's Blood.

Maud Banks, who is here with Through the Breakers, will leave for New York next week to rehearse for her part of D'Artagnan in the performance of The Musketeers, to be given by the Professional Woman's League at the Broadway Theatre, May 15.

During the summer we shall see Because She Loved Him So at Powers', Augustus Thomas' new play, Arizona, and A Runaway Girl at the Grand, Grundy's version of The Musketeers at McVicker's, burlesque by Ward, Vokes, Kelly and Mason at the Great Northern, and In Gay New York and the Casino successes at the Great Northern.

Ethel May, Fenelon Stonebaugh Scull and Mr. Promiss Dallen Penn are to be married here this week. I think I'll close the sourette album. Truth is stranger than fiction.

H. H. Thiele, leader of McVicker's orchestra, died here last week. He was widely known and popular in the profession.

James O'Donnell Bennett, the popular critic of the Journal, has returned from the Adirondacks, and has gone to his old home in Jackson, Mich., to recover from Cuban fever germs.

Will Smyth wires me from Trenton, N. J., the pleasing news of Willie Collier's hit as Mr. Smooth in his new play.

Down in the country last week I witnessed the wickedest performance of light opera that I have experienced in many years. The tenor was a wonder. He would have been out of sight had he only been out of hearing.

Henry Ross writes from New Castle, Pa., that as soon as the repertory prices reach 3, 5, and 7, his friend, Will Dalrymple, will start a boat show, paying his actors "three per," furnishing them with tackle and allowing them to "catch their own." He will reserve the bait privilege. "BIF" HALL.

PHILADELPHIA.

Adonis Revived at the Grand—Stock and Combination Bills—Notes.

(Special to The Mirror.)

PHILADELPHIA, April 24.

There is no novelty on the theatrical bill of fare this week. The weather that is setting in is making bicyclists of the theatre patrons, and a drop in attendance is noticeable all around.

At the Grand Opera House a large audience saw the revival of Adonis this evening, with Henry E. Dixey in the part that made him famous. Mr. Dixey played with all his old-time grace, and was applauded liberally. Amelia Summerville, the original "merry little mountain maid," was again seen in that part, which she played as pleasingly as ever. Hilda Hollins, Ed Chapman, Sydney de Grey, Ruth White, Bessie Fairbairn, and a host of others were in the cast, and a thoroughly enjoyable performance was given. The original scenery was used, and the production was one of the most elaborate ever seen here at popular prices. This evening's performance was a benefit for Treasurer Clifford Wilkins. As a special feature Mildred Howard de Grey was seen in her dances.

A week of vaudeville is the card at the Auditorium, the programme including Marie-Jansen, Maud Courtney, Hilda Thomas and Frank Barry. Fisher

and Carroll, Anna Teresa Berger, Seely and West, and Guilbert. The house was crowded this evening. Next week Williams and Walker's company.

Creston Clarke and Adelaide Prince opened the last week but one of their successful engagement at the Park to-night, appearing in A Son of France before a large audience. David Garrick will be presented on alternate evenings, and at the Wednesday matinee. Next week the engagement will conclude with The Last of His Race as the bill.

Way Down East enters upon its second week at the Chestnut Street Theatre. Both the play and the excellent company interpreting it have been favorably received by the audiences attending.

The Broad Street Theatre offers Joseph Jefferson in The Rivals. Mr. Jefferson, in his inimitable performance of Bob Acres, is supported by Ffolliott Paget, Elsie Leslie, Blanche Bender, Verner Charles, George Nash, George N. Denham, Joseph Jefferson, Jr., and others. Next week E. E. Rice will produce Captain Kidd, U. S. N., in which the Mask and Wig Club scored such a success recently. Thomas Q. Sealrooke will head the cast.

The Telephone Girl returns to the Walnut for one week, and Louis Mann's dialect arouses the usual laughter. In Gay Parove is underlined.

Annie Russell in Catherine is at the Chestnut Street Opera House, Kellar May 1-6.

The Silver King is the bill at the Girard Avenue, the stock company, headed by Valerie Begere and Walter Edwards, giving an excellent performance to good attendance. Next week The Charity Ball.

Forepaugh's Theatre had a good audience to witness A Modern Match, in which Carrie Radcliffe, George Leacock, and the rest of the stock company appeared to excellent advantage. Under the City Lamps is underlined.

The Standard Theatre Stock company, headed by Fanny McIntyre, appeared in East Lynne to good patronage. Specialties were introduced between the acts. Faust next week.

Yon Yonson is the week's attraction at the National, presented by a good company headed by Ben Hendricks. The Prodigal Daughter will follow.

Dunsmuir's Minstrels offer two new burlesques at the Eleventh Street Opera House. They are Wana-maker's Electrical Stairway and The President's Reception.

The Battle of Manila is being reproduced at the Cyclorama Building. S. FEINBERGER.

BOSTON.

Musketeers Rampant—A Runaway Girl Returns—Current Topics.

(Special to The Mirror.)

BOSTON, April 24.

Boston has the Musketeer fever at last. We were exposed to it twice at the Castle Square earlier in the season, but it did not take. Now it does, however, with E. H. Sothen as John Strodelow. He has joined the company as leading man this week, filling the place left vacant by the resignation of J. H. Gilmore at the Grand Opera House.

Sothen's visit was a deferred one, for he was booked here earlier in the season, but went to New York instead, taking the later date originally booked here for Julia Marlowe.

There was a feeling of sadness for many who went to see the Gilmore production at the Grand Opera House, for it was on that stage that poor Alexander Salvini made such a triumph as D'Artagnan. Gilmore's success brought many memories of his predecessor.

A Runaway Girl is back at the Tremont, where its overwhelmingly successful run was interrupted two weeks ago. It is announced that this is the farewell visit, for most of the principals are to be transferred to the production of The Greek Slave in New York.

At the Castle Square The Banker's Daughter, one of the first hits of the stock company, was revived, with Frank Sheridan as John Strodelow. He has joined the company as leading man this week, filling the place left vacant by the resignation of J. H. Gilmore.

A Fair Rebel is the offering of the stock at the Bowdoin Square this week. Eliote Enneking's success was the feature of the production of Jack Sheppard, and she divided honors with N. S. Wood.

Katie Rooney in The Girl from Ireland at the Columbia this week will be the last combination of the season at that house, as J. R. Waite's Repertory company will fill in the remainder of the year with 10-20-30 prices and daily matinees. The first week the plays will be The Black Flag, Check, and On the Rio Grande.

A Dangerous Maid is as successful as before at the Park and Madge Lessing's popularity is as great as ever. Cissie Loftus makes a hit with her imitations, the best of all being a new one of Julius Stieger, of the same company.

This is the last week of James A. Herne at the Boston, and Griffith Davenport has proved one of the most delightful treats of the season. Mr. Herne's impersonation could not be improved upon, and it is a delight to see again such a genuine artist as Mrs. Herne.

Viola Allen's engagement is nearing its end at the Museum, as seats, which have been selling for four weeks in advance, are now limited to May 20, but it may be that the run will have to be extended. She plans to sail for Europe with her mother early in June.

There will be no Summer opera season at the Tremont, as it is expected that Prince Pro Tem will run until time for the house to close for hot weather. The cast will be headed by Fred Lennox and Jose Sadler, and the newcomers will include Minnie Ashby, Alice Barr, and Anna H. W. Frederick, Richard Carle, and David Althaus.

Charles J. Rich will have a testimonial at the Hollis May 25, when Andrew Mack will present Ramsay Morris' play, The Last of the Rohans, for the first time on any stage.

C. Leslie Allen has been engaged to play Archdeacon Wealthy in support of his daughter, Viola, in The Christian next season.

Changes are to be made in the auditorium of the Tremont. The circle is to be abolished and a new act drop will be added.

J. B. Hollis is in town after going to Australia, where he inherited a large property from a distant relative. He is preparing to send out a repertoire company and told me the other day that he was considering a comic opera for production in the Autumn.

A Dangerous Maid may be taken to London for a run at the Prince of Wales.

A quick change of attraction was made at the Boston and as a result The Three Dragoons will come in for a fortnight, beginning May 1.

The ushers of the Boston theatres are to have their annual ball in Union Park Hall April 26, and a number of prominent actors in town are to be present for the grand march.

Sadie Martinot's Boston friends are preparing to give her a great reception when she comes to the Park May 8 for a week in The Turtle. She has not played here for two seasons, when she had a starring engagement with Aubrey Boncourt at the Bowdoin Square.

Mrs. Agnes Booth Schofield is in New York on a visit to Mrs. James Lewis, but will return to Boston later in the week. Mrs. Schofield has been made a life member of the Woman's Charity Club in recognition of her work for the recent benefit. At the annual breakfast, at which she was a guest of honor, last week, she gave a recitation from Shakespeare.

Percy Winter is in town on a brief visit to his wife and family before he goes to Denver for a Summer season in stock.

Mrs. F. A. Walker, news of whose death has just reached Boston, had appeared on the stage under the names of Fauthe Ober and Daire Dorre. At one time she headed her own company. She was better known by her nom de plume of Floy French as a writer of descriptive articles for the Sunday Journal.

Four companies of the Eighth Regiment went in a body to see The Senator at the Castle Square last week.

Herbert Kecey and Effie Shannon in The Moth and the Flame will play across the continent to the Pacific Coast, closing July 31.

Robert Fisher will play a vaudeville engagement at the close of his season with James A. Herne.

A number of Boston people went to New York to attend the marriage of Henrietta Lander and Milton Wood, manager of Musical America. The bride is especially well remembered here for her work with the Castle Square company a season ago and for her work in Across the Potomac.

Lindsay Morison was called at short notice, owing to the illness of Giles Shine, to play the leading comedy role of General Merryweather in The Idler and made an enormous hit. On the occasion of his recent house warming—not the one where the five gentlemen played the leading part—the gentlemen of

the Castle Square company presented to him a handsome bookcase and desk.

The new theatre rumor has again started on its rounds and the site chosen is the one on which so many houses have been built on paper—that which has been vacant since the burning of the Globe in 1863. It is said that plans are completed and papers are on their way to Europe for the signature of Mrs. Baldwin, who is interested in the property. JAY BENTON.

WASHINGTON.

Alice Nielsen Returns—Frawley Company Booming—Capital Jottings.

(Special to The Mirror.)

WASHINGTON, April 24.

The Alice Nielsen Opera company in The Fortune Teller opened a return visit to Washington to-night at the New National Theatre to an extremely large audience. An engagement earlier in the season at the Lafayette Square turned people away, and indications are that this will be duplicated in this week. The opera is magnificently presented. Miss Nielsen again made a marked success in her triple role, and was the recipient of strong applause, curtain calls, and several most handsome floral gifts. Eugene Cowles, Joseph Herlieth, Richard Golden, Joseph Cawthorn, Frank Rushworth, W. F. Rochester, Paul Nicholson, Jennie Hawley, Billie Norton, May Boley, and Marguerite Sylva are also important factors in the performance. The large and talented chorus was a feature. Trelawny of the Wells will follow.

Business with the Frawley Stock company at the Columbia Theatre continues most satisfactory. The admirable productions, coupled with the inducement of a Summer trip to Europe to the holder of the most orchestra coupons, have drawn big audiences. Bulletins will be posted next week of the standing of the leaders. It is likely to be a spirited contest. Lost 24 Hours is the current offering. Manager T. Daniel Frawley made his first appearance with the company as Dick Swift, and scored a conspicuous success. Harry Corson (Clarke, as his theatrical brother, David Swift, divided honors in another strong character part, Selene Johnson's Bertha. Dacre was a capable, convincing, and fascinating impersonation. Mary Van Buren, as Mildred Swift, was natural and lovable. The part of the pawnbroker has been changed to a French character. Victor La Farge, which was admirably done by Myron Calice. Geoffrey Stein, who is capital in eccentric character parts, made a great deal out of Adolphus Smiley. Mrs. F. M. Bates as Mrs. Churchill, Georgia Welles as Mary Churchill, Alfred Hickman as Mr. Laft, Corinne Parker as Susan, Harry Gwynn as the Policeman, and Frank Mathieu as Thomas fill the remainder of the cast in a praiseworthy manner. All the Comforts of Home is in rehearsal.

A Daughter of Cuba aroused the enthusiasm of a full house at the Academy of Music to-night. Jean Mawson, the author of the play, appears to excellent advantage as the heroine, and is ably supported by Arthur B. Sprague, William H. Hallett, Louis Stephens, Alma Bradley, Louis Ripley, Grace Atwood, and others. Al. W. Martin's Uncle Tom's Cabin next.

The benefit to Washington Lodge of Elks at the Grand Opera House last Tuesday afternoon was a great pecuniary and artistic success. A programme of over six hours' duration was contributed by people from the different theatres. During the performance a pleasing feature was the presentation to the retiring Exalted Ruler, Mr. Emmett Urell, of a handsome diamond mounted badge.

Scott's concert at the Lafayette Square last Thursday was largely attended, as was also the piano recital of Rafael Joseffy at the National on the same afternoon.

A long standing suit entered by Professor Fanciulli, formerly director of the Marine Band, against Joseph E. Luckett, of the Columbia Theatre management, for \$1.22 was decided in Mr. Luckett's favor on Thursday. The trouble grew out of concerts given by the Marine Band under Mr. Fanciulli's direction at Richmond, Norfolk, Lynnhurg, and Petersburg in 1893. The finding of the Court was that all the plaintiff was entitled to was \$200, which was the contract at the time, and such an amount was awarded.

W. M. Hale, formerly connected with the Post, has been appointed by Manager Frank Perley treasurer of the Alice Nielsen Opera company.

Clara Emory, who was with The Last Chapter, is at home for the Summer. She has been re-engaged by Broadhurst Brothers for next season for Kansas. Emma Juch will sing at the Choral Society concert May 2.

Glen Echo will open for the Summer season on Decoration Day. JOHN T. WARDE.

BALTIMORE.

The Season's Last Week—Jane Kennark's Departure—Notes.

(Special to The Mirror.)

BALTIMORE, April 24.

Black Patti's Troubadours hold the stage of Ford's Grand Opera House this week. Their performance is an entertaining one, and their melodies and song songs are sung with great sweetness. Next week the house will be devoted to local attractions.

The Sign of the Cross is presented at the Academy of Music. This closes the season for the season. A Gilded Fool is presented by the Lyceum Theatre Stock company at the Lyceum Theatre this week. This play is staged under the personal supervision of Manager John W. Albough, Jr., and affords excellent scope for the work of the company. The new members are rapidly making friends. Love in Harness next week, by arrangement with Augustin Daly.

At W. Martin's production of Uncle Tom's Cabin, with Milt G. Barlow as Uncle Tom, entertains the patrons of the Holiday Street Theatre. The presentation is upon a liberal scale and the scenes of the drama are realistic.

Ford's Grand Opera House will close week after next.

Nora O'Brien, a Baltimore girl, who played Constance last week with James O'Neill in The Musketeers, made a most favorable impression. Mr. O'Neill was the dashing D'Artagnan to the life.

When Jane Kennark left last week for Kansas City she received quite an ovation at the depot. Her friends were there by scores, and gave her a rousing farewell. She was the recipient of many handsome presents. Miss Kennark can be assured of a warm welcome in Baltimore at any time. HAROLD RUTLEDGE.

ST. LOUIS.

Bills of the Week—Many Benefits Scheduled—Gossip.

(Special to The Mirror.)

ST. LOUIS, April 24.

To-night Herbert Kecey and Effie Shannon opened at the Olympic Theatre in The Moth and the Flame. Both Mr. Kecey and Miss Shannon are clever artists and they repeated the success they made last season with the same play.

The Grand Opera House Stock company yesterday presented Men and Women to large audiences. Although the play has been presented here before by road and stock companies, Manager Giffen's presentation of it eclipsed them all. The company did excellent work and deserved the applause given them by the audiences.

My Friend from India is the current bill at Havlin's. It is the first time this play has been seen in St. Louis at popular prices, and the company presenting it is an excellent one. The house was well filled at the opening performance yesterday.

This week, the last of the Imperial's season, Mme. Sams Gene is produced. The company does especially good work and the scenery and other accessories are in good taste.

Two good audiences saw the opening performances at the Columbia yesterday. The list of attractions is a strong one and includes Will H. Fox, the Roscoe Nichols, Ed Chapman, Maxwell and Simpson, the Nichols, Maude Merdith, and the Columbia Comedy company in Because They Loved Her So.

The Standard yesterday had the Bon Ton Burlesques. Large audiences saw and enjoyed the performances.

At a dress rehearsal at the Grand Opera House John B. Maher accidentally discharged a property

gun he was examining and the wadding with which it was loaded just missed Grace Scott's head. At the Columbia last week, while a snap shot of the audience was being taken, one of the property trees caught fire and a panic was narrowly averted.

Dick Kichey, the assistant treasurer of the Olympic Theatre; D. J. Lightover, advertising agent, and Doorkeeper Streep will have a benefit April 29.

Charles Spaulding, proprietor of the Olympic Theatre, has arrived in the city on his annual visit and will remain for several days.

Arrangements have been completed for the benefit to be given to Lawrence Hanley on May 1. The play announced is Virginia.

Manager Gumpertz, of the Imperial, will have a benefit April 30, when Faust will be given. Malcolm Williams' benefit will occur May 2 and Minnie Radcliffe will be similarly honored May 3.

Manager Giffen's unique and effective methods of advertising have proven quite a novelty in St. Louis and have had much to do with the success of the Grand Opera House since he assumed its management. W. C. HOWLAND.

CINCINNATI.

O'Neill at the Grand—Neill Stock's Farewell Week—Changes at the Pike.

(Special to The Mirror.)

CINCINNATI, April 24.

There was an immense audience at the Grand to-night to see the production of Sidney Grundy's version of The Musketeers. James O'Neill appeared in the role of D'Artagnan, and brought to its imperishable all the fire and impetuosity that have made him foremost among romantic actors. Blanche Bates scored a decided hit as Miladi. The company, which was an excellent one, also included Francis Carlyle, S. Miller Kent, Edmund Collier, Andrew Robson, Jacques Kruger, Henry Hermann, Hallett Thompson, Edmund Bresse, Frank J. Keenan, Nora O'Brien, Roselle Knott, and Adelaide Mould. The succeeding attraction will be Alice Nielsen in The Fortune Teller.

This is the last week of the Neill Stock company at the Pike and it opened yesterday in The Senator. This is the second time that this play has been put on the bill this year. All the parts were acted well. The latter part of the week Alabama will be substituted. Upon the close of the engagement here the company goes to the lake cities in the Northwest for the Summer.

Henck's has a Romance of Coon Hollow. It has been seen here many times, but it is a new and a matter of course. The supporting company was equal to the demands made upon it.

Manager Hunt, of the Pike, contemplates making several changes in the stock company next season. A new leading man and leading woman will be secured in place of James Neill and Edythe Chapman, and the company in the future will be known as the Pike Stock company. A number of the present company will be retained by Mr. Hunt, among them being Herschel Mayhall, Mr. Everham, and Lilla Vane. Mr. Neill hopes to secure a theatre here for a company of his own.

A subscription recital given at the St. Nicholas last Monday night by Ednorah Nahar was a success both artistically and financially.

The sale of the Zoological Gardens under decree of the court occurs this week. It is probable that an open-air theatre will soon be added as one of the attractions of the place.

G. Edmund Hatchler, who has made a splendid record for himself as press representative of the Pike during the last two seasons, goes immediately to Chicago at the close of the Pike, where he will be connected with the Masonic Temple Roof Theatre. WILLIAM SAMPSON.

THE DEATH OF GEORGE R. EDESON.

George R. Edeson died in Philadelphia, Pa., on April 18, after a week's illness, of paralysis of the heart. Mr. Edeson had been engaged during the season past as stage-manager and comedian of the Girard Avenue Theatre Stock company. His wife and his son, Robert, were summoned and were present at the end.

George R. Edeson was born in this city in 1839, and was the son of a British naval officer. His first work was as a bookseller's clerk, but an overmastering love of the stage early led him to seek opportunity for a dramatic appearance. He played the Apothecary in a disastrous production of Romeo and Juliet, undertaken at the Academy of Music Jan. 17, 1857, in exploitation of Mrs. McMahon, a Buffalo amateur. At the Chatham Theatre, on Oct. 29, 1858, he found another chance, appearing as one of the five hunters in the extravaganza, Cherry and Fair Star, in which Mrs. W. G. Jones and Mrs. J. J. Prior played the title-roles. Mr. Edeson then joined Frank Rivers' company, that included Joseph Wheelock and Kitty Blanchard, and with them toured extensively for several seasons. Developing admirable ability as a stage-manager, he obtained in that capacity with stock companies in many cities, being associated with the Arch Street and Olympic theatres, Philadelphia; Front Street and Holiday Street theatres, Baltimore, and Park Theatre, Brooklyn, the latter then a variety house, where Mr. Edeson made an occasional appearance in vaudeville farce. Mr. Edeson came forward as a stellar attraction in the variety bill at Butler's American Theatre in this city for the weeks of July 9 and Oct. 22, 1867. At the Olympic Novelty Theatre, in August and September, 1876, he appeared in the burlesques, He Would Be a Mason and The Idiot Friend.

Perhaps his initial pronounced metropolitan success, out of variety, was scored on Dec. 2, 1878, when Mr. Edeson played Colonel M. T. Eleuter in Our Boarding House, at the Grand Opera House. At the same theatre, on March 10, 1879, he made another hit as Melchior in My Son, and on Sept. 4 of that year he joined the Kralffy Brothers' forces to appear at Niblo's Garden as the Duke Don Lodgers in Enchantment. On Aug. 30, 1880, he played Bob Sampson at the Standard Theatre in J. W. Shannon's play, A Golden Game; and the next season he rejoined the Kralffys to enact the American war correspondent, Ezekiah Sharp, in the Academy of Music production of Michael Strogoff, Sept. 3, 1881. In 1882 and 1883 he was with the Kralffys at Niblo's Garden, playing Greppo in The Black Crook, Passantour in Around the World in Eighty Days, and Joseph La Rue in The Black Venus, all revivals. Mr. Edeson officiating as stage-manager. On Nov. 17, 1884, he appeared at the Grand Opera House as Jim Farren, the comedy villain in Shadows of a Great City, a part which he enacted for five years, relinquishing it now and then to appear in other productions, such as a revival of Around the World in Eighty Days, at Niblo's Garden, June 8, 1885; Gwynne's Oath, at the Windsor Theatre, Aug. 15, 1887, and Ammannus, at Dockstader's Theatre, April 23, 1888.

At the Fifth Avenue Theatre, on Aug. 25, 1890, Mr. Edeson originated the role of Packer in E. E. Kidder's play, One Error; and on Dec. 8 of the same year he appeared at the People's Theatre with Cora Tanner as Lord Jack Caryllford in The Refugee's Daughter. On Oct. 3, 1891, he succeeded W. F. Owen as Peter Amos Dunn in Niblo at the Bijou Theatre, in this city, afterward touring the country in that successful farce. At the Madison Square Theatre, April 9, 1894, he played Frank Vogel in Rival Candidates. A large share of his more recent in Milwaukee, St. Paul, Salt Lake City, Denver, Pittsburgh, and elsewhere. His last appearance was with the Girard Avenue Theatre Stock company in Philadelphia as Joe Aymler in The Sporting Duchess.

Interment was made in Elmwood Cemetery on April 20. The pallbearers were Frank Roberts, Walter Edwards, Edwin T. Emery, George Barber, Edwin Middleton, and Wilson Hummell. With Mrs. Edeson, her son, Robert, and brother, J. Condon, there were at the grave Valerie Berenger, Beatrice Ingram, Emma Maddern, Alice Penneyer, Carrie Thatcher, Walter Street, Mr. and Mrs. C. L. Durban, J. B. Roberts, Maylin

AN INVENTOR'S STORY.



Joseph Turner, the property man and designer of mechanical stage effects, who has set the scientific world agog by his new "vertebrate propeller" for ocean steamships, was visited in his workshop recently by a representative of THE MIRROR. The inventor was found surrounded by shields, breastplates and helmets of papier-mâché, which, by the magic of his art, were being converted, so far as appearances were concerned, into steel. Altogether the room suggested the romantic period of The Three Musketeers rather than the present practical one.

But in one corner stood a model of the new propeller—a thing of gear wheels and pistons and connecting rods—that contrasted strangely with the medieval armor; and while explaining its construction to the reporter Mr. Turner quickly proved that although his theatrical work takes him far back into the dusky, poetic past, his inventive mind carries him forward almost as far into the future. He talked with the enthusiasm that characterizes all inventors, and it was with difficulty that the reporter led the subject of conversation from the machine to its maker. Finally, however, Mr. Turner turned away from the propeller, and, taking a seat on a half-finished stage throne, answered the questions regarding his personal career that THE MIRROR man put to him.

"I am an American—yes. Born in St. Louis, just thirty years ago, and lived in the West until 1891.

"I received my early training in drawing, painting and modeling at the School of Fine Arts, Washington University, St. Louis—and, by the way, a sound training in the A. B. C.'s of art is indispensable to the scenic painter and designer of stage effects in these days.

"From school I went into Ernest Albert's scenic studio at the Chicago Opera House, and there learned to put my theoretical knowledge to practical use. Then I returned to St. Louis to work on the floats to be used in the Veiled Prophet's parade, and spent several years in that sort of work both in St. Louis and in New Orleans.

"In the Winter of 1890 Bolossy Kiralfy passed through St. Louis with his Tour of the World in Eighty Days company. He saw some of my papier-mâché work at the Exposition Building and at once offered me a position as designer and builder of effects at his new Eldorado. I came here to New York the next year and set to work on the ruins of the Coliseum, which stood on the banks of the Hudson. I also designed the properties, chariots and floats used at Eldorado during its existence."

"You were at Niblo's at one time, were you not?"

"Yes. I went to Niblo's Garden after the Eldorado season, and for three years designed and built all the mechanical effects used in the spectacular productions there. I had the honor, by the way, to be the last property man of the famous old playhouse.

"Shortly after that engagement I had rather a queer experience that may interest you. It came about in this way. Augustin Daly brought over a property man from England to design the effects for one of his new productions. The New York Theatrical Union of Stage Employees, of which I am a member, protested against the importation to Secretary Carlisle on the ground that it was illegal under the contract labor law. Mr. Daly replied that his employee was an artist and that he was, therefore, free to enter the country. He furthermore stated that a skilled property man could not be found in New York. The end of the controversy was that a competition was held at Ellis Island, where the Englishman was detained, and I was sent by the Union to represent American property men. We set to work, the Englishman and I, designing and building properties, in the presence of the judges appointed by the Government. We made sketches for stage settings, modeled all sorts of things in papier-mâché, and disclosed many of the secrets of the property room to the men who were to determine the fate of the alien. The verdict was in favor of the Union and the Englishman was sent back home. By the advice of my brother artists I applied to Mr. Daly for the position, and, greatly to my surprise, got it.

"After spending two years at Daly's I decided to branch out on my own account, and opened this studio with Joseph Physioc."

"Mr. Physioc designs and paints the scenery and I make the properties. Together we can equip a stage to the last detail."

"And how did you happen to turn your attention to marine mechanics?" questioned the reporter.

"That came about quite naturally," replied Mr. Turner. "I was down at the Aquarium one day making sketches of fish for use in designing some properties I had to build, and while watching the larger fish I noticed their movements when swimming rapidly. That gave me the germ of the new propeller idea. I worked two years in perfecting the machine that would accurately reproduce the motion, and now that it is done I feel confident that the practical test will be successful."

"When will that take place?"

"Inside of six months, I think," replied the inventor. "A shipbuilding firm in Lyons, France, will build the first vertebrate propeller boat and the trial trip will, of course, be made in European waters. My friend Frederick Macmonnies, the sculptor, became interested in my device and brought it to the attention of several French capitalists, with

the result that enough money is now behind the enterprise to push it through to a practical success or failure."

"Oh, yes, indeed. I will leave for Europe within a few weeks and will spend the Summer in superintending the building of the craft. But I will continue my business connection here with Mr. Physioc, and hope to design a great many more stage effects for New York theatres, whether the propeller proves to be a success or not."

P. W. L. NEWS.

The April social meeting of the Professional Woman's League was held yesterday, Suzanne Leonard presiding. A musical programme, arranged by Fanny M. Spencer, was given. It comprised songs by Grace Raymonde Tugnot, Bessie Bonsall, and Grace G. Gardner. There was also a recitation by Margaret Wallace. Miss M. C. Smith addressed the league upon a proposed memorial to Rubena Hyde Walworth, who died October 18, of typhoid fever, contracted while nursing the soldiers at Camp Wikoff.

At the literary meeting of the league next Monday Miss Yendis will deliver a talk on "Everyday Psychics."

Arrangements for the performance of The Three Guardsmen by members of the league at their annual benefit May 11, at the Broadway Theatre, are progressing rapidly. Emily Rigel will play Richelieu in place of Madame Janauschek, who is unable to appear. The other principal roles will be distributed thus: D'Artagnan, Maude Banks; Anne of Austria, Lillian Russell; Lady de Winter, Maida Craigen; Athos, Engel Sumner; Porthos, Mary Tinbermann; Aramis, Marguerite St. John Wood; Constance, Bijou Fernandez; Louis XIII., Ethel Winthrop, and the Duke of Buckingham, Grace Huntington. Among the others that will appear are Annie Thonton, Mrs. Edwin Brundt, and Elma Smith.

NEW PLAY AT THE AMERICAN.

At the American Theatre, on May 9, a new Southern drama, by Lee Arthur, entitled We Uns of Tennessee, will be presented for the first time. The playwright is favorably known to magazine readers through a number of stories of the South that have appeared from time to time over his name. In the play he has introduced the types with which he is most familiar, and, it is said, has constructed a very pleasing romance of rural life. The management is negotiating with a number of well-known players to originate the parts, and has already secured, for some of the principal roles, Robert Drouet, Theodore Roberts, Archie Boyd, Stephen Wright, Robert Elliott, Burt Clark, Marion Lester, Victory Bateman, Georgia Waldron, Jessie Mae Hall, C. K. French, Ann Warrington, and Will R. Bernard.

NEW THEATRE IN DETROIT.

A project has recently been put forward by William H. Aubrey for the erection of a magnificent hotel and theatre in Detroit, Mich., to be called The Jeffersonian. The plans are for a six-story, fireproof building, to stand at the corner of Woodward and Jefferson avenues, and to cast in the neighborhood of a half million dollars. A number of prominent Detroit capitalists are interested in the scheme and it is proposed to begin actual work on the building early in the Autumn. When completed The Jeffersonian will be one of the handsomest structures of its kind in the West.

THE HERALD SQUARE MANAGEMENT.

A report was published last week to the effect that Charles H. Hopper would be associated next season with Charles E. Evans in the management of the Herald Square Theatre. Mr. Evans, when questioned by a MIRROR man regarding the truth of the report, admitted that such an arrangement was now under consideration, though nothing definite had been decided as yet. "The report was entirely premature," said Mr. Evans. "The matter has been talked of and is a possibility. I can say nothing more at this time."

A MEMORIAL VOLUME.

Mr. and Mrs. John Jack have published in handsome book form "Chet, and Other Writings," by their son, Arthur Firmin Jack, who was killed by falling from a high building in Philadelphia a few years ago. The boy's writings show many evidences of unusual literary ability, indicating that, had he lived, he must have won high rank as a writer. There are illustrations by Walter Jack Duncan, grandson of John Jack, together with portraits, and a most sympathetic preface by Hugh Coyle.

A BANDANNA MATINEE.

Carnegie Lyceum was filled with a fashionable throng last Saturday afternoon at the "bandanna matinee" given by Jeanette Robinson Murphy, a Southern woman and a thorough student of negro folk-lore and plantation songs. The young women that acted as ushers wore picturesque bandanna caps. The programme was made up of negro melodies and tales that were highly entertaining. The affair was under the auspices of the Household Economic Association.

TO GO TO HONOLULU.

Hoyt and McKee's company of fourteen persons will leave New York on Wednesday for San Francisco, whence they will sail on May 2 for Honolulu. The organization will present a repertoire of Hoyt farces on a five months' tour through the South Pacific islands, Australia, and Africa.

THE HERRMANNs IN PARIS.

Negotiations have been about concluded by the Herrmanns for their appearance in Paris during the Exposition in 1900. Edward Thurnauer, their manager, will soon sail for Europe to make final arrangements.

NOTES OF NEW THEATRES.

A new \$50,000 theatre is being built at Newark, N. Y. It will be named the Sherman Opera House.

It is reported that a new theatre, to be called the Academy of Music, will be built on Geary Street, San Francisco, at a cost of \$400,000.

A summer theatre is being erected at Chilhowie Park, near Knoxville, Tenn.

The work of demolishing the old Mobile, Ala., Theatre has begun. The new theatre will be completed by Oct. 1.

Susie Forrester, great hit, in Gay Paree, etc.

AGAINST A PIRACY.

Arthur W. Tams, of this city, agent for Carl Hermann, in an action against William A. Thompson and the Boston Lyric Stock Opera company, instituted in the United States Circuit Court for the Southern District of Ohio, has secured a judgment and a final injunction order restraining defendants from publishing and performing the operas known as The Black Hussar, The Beggar Student, and Amorita. It having been established that Carl Hermann owned the copyrights and held the legal title to all of those operas.

Some time ago the Boston Lyric Stock Opera company, when under the management of J. J. Jaxon and J. K. Murray, obtained from the Arthur W. Tams Circulating Music Library the rights and material to the operas of The Black Hussar, The Beggar Student, and Amorita, and played the same for some time. Subsequently Mr. Jaxon retired from the management, the company thereafter being backed by H. E. Blair, of Cincinnati, whose representative was William A. Thompson. The operas were used by this organization and the royalties were promptly paid, but upon the death of Mr. Blair, Mr. Thompson was notified to cease performing the same. In defiance of said order he continued to play the operas, neglecting and failing at all times to pay the royalties, as it is claimed.

Suit was brought and the musical material replevined. It is said that subsequently Mr. Thompson obtained copies of the material from some one dealing in stolen copies, and played them continuously notwithstanding the order to stop. Last week suit was instituted against A. Thompson and the Boston Lyric Stock Opera company to restrain and enjoin them from further use of this material. Many complications arose which necessitated the putting up of three \$5,000 bonds on the part of Mr. Tams, with the result mentioned above.

PILAR-MORIN IN MA COUSINE.

Mlle. Pilar-Morin has purchased the American rights to Ma Cousine, by Henri Meilhac, and will open a starring tour in it on May 8. After two weeks in New England it is said that she will be seen at a Broadway theatre in the play. The company engaged to support Mlle. Pilar-Morin includes Theodore Babcock, Frank Tannehill, Jr., Herman Hirschberg, Mathilde Corley, Beryl Hope, Mabel Eaton, and Bertha Dowling.

SAID TO THE MIRROR.

CHARLES H. WRIGHT, Altoona, Pa.: "I formed the acquaintance of 'Monkey,' THE MIRROR cat, on the occasion of a visit to New York, in common with the thousands that know and admire her. I knew nothing of her disappearance. She must have looked something like this when she came back. Please accept my congratulations on her return. Her loss would, indeed, be sad to the profession."

HARRY DAVIES: "Let me correct the statement that Musical Director Machete and myself, late of the Jules Grau Opera company, are engaged for a Denver appearance."

MAUDE COURTNEY: "There are two other performers besides myself by the name of Maude Courtney. I am told that in one case, at least, it is an assumed name, but as I have never seen either of the ladies I have not had a chance to find out the truth in the matter. However, I am being constantly annoyed by receiving letters not intended for me, and only the other day received one signed 'Your husband,' which, of course, was intended for one of the others. I am forced to take this means of letting the writer know that the Maude Courtney who sings the old songs is not his wife. Judging from the letter he had not seen his better half in some time, and was under the impression that I was she."

A. W. CROSS: "My advertisement in the last issue of THE MIRROR brought me time from all parts of the country. Have thus been able to book John D'Ormond and Agnes Fuller almost solid."

W. PETERSON, manager New Coliseum, Bloomington, Ill.: "I have but now seen THE MIRROR of March 18, in which my name was used in connection with an affair between the Holden company and the landlord of the Cosmopolitan Hotel, Peoria. Some person used my name in that matter without my consent or knowledge."

FREDERICK WARDE: "My plans are not yet fully matured for next season, but I shall endeavor to form a very strong combination of popular names and continue my policy of elaborate revivals of Shakespeare and the classics, for I am happy to note a marked increase of interest on the part of the public in that form of entertainment."

JAMES FOSTER MILLIKEN: "Henry E. Walton has through me commenced an action in the Supreme Court against the manager who produced The Cuckoo in this city, to recover \$10,000 damages. Mr. Walton produced a comedy drama with that title in 1886, and played it for eight weeks, with special printing, and his ownership of that title has never been questioned."

COMPANIES CLOSING.

Scott's Minstrels, May 6.
Pousse Cafe, at Brooklyn, May 13.
The High Rollers, Boston, May 27.
All Aboard, at Altoona, Pa., April 15.
The Air Ship, Newark, N. J., April 22.
Shore Acres, at Buffalo, N. Y., April 15.
Tammany Tigers, at Brooklyn, April 29.
Two Little Vagrants, at Brooklyn, May 6.
Reilly and Woods, Cleveland, O., April 29.
Joseph Greene, at Cohoes, N. Y., April 29.
Punch Robertson, at Joplin, Mo., April 15.
The Knickerbockers, Jersey City, April 22.
The French Maid, in this city, on April 22.
Gibney-Hoeffler, at Carbondale, Pa., April 22.
Myers-Leybourne, at Harrisburg, Pa., May 20.
The Heart of Chicago, Newark, N. J., April 22.
Ferris' Comedians, at Oshkosh, Wis., May 13.
Rice and Barton's Gaiety company, at Boston, May 6.

Two Married Men, at Leavenworth, Kan., on April 9.

Robert Fitzsimmons, at Jersey City, N. J., April 29.

The Little Minister, at Wilmington, Del., April 29.

Reilly and Wood's Big Show, at Cleveland, O., on April 29.

What Happened to Jones, No. 1, at Philadelphia, April 22.

The Real Widow Brown (Eastern), at Utica, N. Y., April 22.

Walter Perkins' My Friend from India, at Danbury, Conn., on May 6.

Hogan's Alley, Delcher and Hennessy, managers, on April 21, at Wilmington, N. C.

Remember the Maine (Western), at Galesburg, Ill., on April 29, reopening early in August.

Himmlein's Ideals, at Jamestown, N. Y., April 29.

Their next season will open at Chillicothe, O., Aug. 24.

Murray and Mack, in Finnegan's Ball, at Indianapolis, Ind., April 29.

Their next season will open Sept. 4.

The White Slave, Campbell-Caldwell company, managers, a season of thirty-two weeks, at Buffalo, on April 29.

Gorman Brothers, at Ashland, Ky., on April 15.

reopening on Aug. 19, at Port Chester, N. Y., in a new farce, Who's Your Friend.

The Boston Star Repertoire company, on April 19, at Norristown, Pa.

Manager George W. Middleton is preparing to put the attraction out under canvas in about two weeks for a Summer season in Pennsylvania, New York, and Ohio.

REFLECTIONS.

An incipient fire in a dressing-room at the New York provided excitement during rehearsal last Thursday evening. The chorus girls were hurried to a safe place in the lobby, where they were viewed through the glass doors by an immense and admiring crowd of citizens.

Laura Millard, as Marie in The Daughter of the Regiment, appeared for the last time this season with the New York Castle Square Opera company last week at the American Theatre. She leaves to-day (Tuesday) to join the Chicago company, opening next Monday in The Gypsy Baron.

A horse employed in The Great Ruby at Daly's Theatre fell through a trap in the stage during the performance last Tuesday evening, but was unharmed. The performance was delayed for about five minutes.

Alice Johnson, having closed with the Della Fox company, will visit her parents in Washington. Miss Johnson won much praise for her work as Olympia in The Little Host.

Isadora Duncan danced at the Lyceum Theatre last Tuesday afternoon by way of illustrating certain of the works of Ovid, Theocritus, and Bion as read. Miss Duncan repeated the success that attended her recent similar illustration of the "Rubaiyat."

The Twelfth Night Club received at their rooms in the Berkeley Lyceum last Tuesday, the chief entertainers being Mrs. C. A. Double-day, Sara Perry, Sally Williams, Florence Boese, and Dorothy Donnelly.

Alberta Gallatin has won new honors as Ophelia in Henry Miller's production of Hamlet. This will gratify the many friends of this handsome and gifted young actress, whose work with Mrs. Fiske, Richard Mansfield, and in Daniel Frohman's company is well remembered. Miss Gallatin will not accompany Mr. Miller on his Western tour. After filling the Eastern dates she will remain in New York and play only metropolitan engagements.

One of the members of the English company, which is to present A Little Ray of Sunshine in this country next season, under the management of Smyth and Rice, will be Farren Soutar, son of Nellie Farren. Mr. Soutar is the author of a musical farce, Justice Nell, that will be presented at the Lydia Thompson benefit in London May 2, with Nellie Farren in the title part.

Robert Downing presented for the first time at Sandusky, Ohio, April 17, an adaptation of Dumas' novel, "The Commander." Judging from its reception the play will be successful. The star appears to be well cast as Commander De Montaigni, and has surrounded himself with a satisfactory company, including Severin De Deyn, W. J. Downing, J. C. Nugent, Stella Rees, Freda Gallick, and Eleanor Ronalee. Freda Gallick is said to have been particularly successful as Madame Guichard. Edward Adams arranged the incidental music for the production.

The cast for Jacob Litt's production of Shenandoah, at the Broadway Theatre May 1, will include Mary Hampton, Grace Henderson, Nannette Comstock, Bijou Fernandez, Alice Riker, Florence Stover, Joseph Haworth, J. H. Gilmour, Frank Losee, R. A. Roberts, Louis Hendricks, Otis Turner, Earl Ryder, George Wright, Joseph Slaytor, and others. Rehearsals are now progressing under the direction of R. A. Roberts. The production will be a new one in every respect.

A. W. Dingwall, Jacob Litt's general representative, will be manager of the Broadway Theatre for Mr. Litt. Frank Buckley, formerly treasurer at the Boston Theatre, will fill a similar position at the Broadway.

The management of An Arabian Girl and Forty Thieves, which will be produced at the Herald Square Theatre on Thursday, state that they have made application to the Park Board for permission to use in the extravaganza one of the lions in the Central Park menagerie.

Two farces were presented at Tuxedo Hall last Monday evening by pupils of the Stanhope-Whentcroft School at an entertainment celebrating the tenth anniversary of the founding of the Friendly Club, an organization in the interests of working girls, of which Emma Frohman is a director.

A decree of divorce was signed in this city on Friday, separating Elvia Croix Seabrooke from her husband, Thomas Q. Seabrooke.

Gerald Griffin returned to town yesterday after a trip to Bermuda.

Francis Nelson was arrested last Thursday, a day laborer having accused him of highway robbery. In court the actor was promptly discharged, easily proving an alibi.

Marie Wainwright was discharged in bankruptcy in this city last week.

A daughter was born to Mr. and Mrs. H. C. Browning, in Baltimore, Md., on April 18. Mrs. Browning and her daughter will spend the Summer at Peak's Island, Me.

Anna Barth is visiting friends in Philadelphia.

Howard Hall closed with Sowing the Wind at Paterson, N. J., last Saturday and returned to New York to arrange for his coming starring tour in A Soldier of the Empire.

A successful benefit for St. John's Hospital, Long Island City, N. Y., was given last Friday at the Knickerbocker Theatre. Julia Marlowe and her company, the Empire Theatre Stock company, Andrew Mack, Rogers Brothers, and Beatrice Herford furnished the entertainment.

F. Hopkinson Smith gave a reading from his own books in the theatre of the College of St. Francis Xavier last Friday, before a large audience.

H. M. Bennett has leased the Star Theatre in this city for a term of five years from May 1.

The little inmates of all the city's orphan asylums will be the guests of the Forepaugh-Sells circus at Madison Square Garden this (Tuesday) afternoon.

James O'Leary and Mae Sailor, both members of the Wolford-Sheridan Stock company, were married at Bridgeport, Conn., April 19.

Go-Won-Go Mohawk, the Indian actress, was seriously injured at Fort Lee, N. J., April 19, in a runaway. Charles Charles, her husband, also was hurt severely.

Henry L. and John H. Meech, of Buffalo, N. Y., have filed a petition in bankruptcy, with liabilities of \$133,905.76, and no assets.

The marriage of Charles H. Leyburne and Emma Bunting will occur on May 23, at Wellsville, O.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, \$40;
Half-page, \$75; One page, \$140.
Professional cards, \$1 a line for three months.
Two line ("display") professional cards, \$3 for three months; \$5 for six months; \$9 for one year.
Managers' Directory Cards, \$1 a line for three months.
Reading notices (marked "R" or "N"), 50 cents a line.
Charges for inserting portraits furnished on application.
"Preferred" positions subject to extra charge. Space on last page exempt from this condition.
Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open to receive advertisements every Monday until 7 P. M.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 681 38th Street.
Registered cable address, "Drammirror." Atlantic Cable Code used.

The Dramatic Mirror is sold in London at Scott's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. in Paris, at the Grand Hotel Kiosque, and at Brenano's, 17 Avenue de l'Opera. The trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts.
Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - APRIL 29, 1899.

Largest Dramatic Circulation in the World.

LAUDABLE AMBITION.

There are few players that do not cherish an ambition to act in SHAKESPEARE, no matter what their equipment or the degree of their ability may be. Every actor of serious habit has this ambition, and it is a truism, even, that the comedian aspires to make himself known in the profoundest of SHAKESPEARE'S tragedies. This ambition of all players is to be commended, no matter how impossible its fulfillment may be in many cases.

There has been no time in recent years when this common ambition has resulted in an activity like that now seen or that which impends. We have just had three weeks of SHAKESPEARE on Broadway at the hands of a company of earnest but not collectively notable players. Three or four actresses more or less prominent are essaying or about to essay SHAKESPEARE'S heroines. One of the prominent young men stars this week starts out with a production of Hamlet—an event that he has no doubt dreamed of for years and for which he has probably been in secret preparation for a long time in the intervals of his public work. Another young actor who has won a proud position in modern drama is said also to be at work on an elaborate production of this greatest of plays. And the most talented and popular comedian of his generation in this country is contemplating a production of The Merchant of Venice, in which he wishes to play SHYLOCK, with eyes of longing on at least one other great Shakespearean part.

These facts communicate an admirable spirit and laudable enterprise on the part of some of the younger American actors in spite of conditions that might well discourage any venture not initiated by the deplorable spirit of greed, based on sensationally modern or really meretricious ideas as to drama, that characterizes so much of the potential management of the day. The ambitions of these young actors, who have already won their spurs in other drama, put to practical test, no doubt, in the face of much opposition not apparent to the public, may well inspire new hope in the best friends of the theatre. In fact, these essays furnish the most important sign of a season altogether remarkable in theatrical annals.

It would be well for every young actor who is in a position to attempt SHAKESPEARE to follow the lead of the actors now about to play SHAKESPEARE for the first time. The more frequently this author is attacked by aspirants of this class the greater is the promise of his dignified renaissance in this country. From some of these young players may develop great Shakespearean actors to delight and instruct the growing generation. And as greatness inspires emulation, if it does not beget its actual kind, there may be—and probably will be—in the age of the stage to come dramatic giants to revive the traditions of the dramatic giants of the past.

THE DERNIER RESORT.

There are two professions that suffer from interloping. One is the profession of the theatre and the other is the newspaper profession. Persons that have failed in the law, in medicine, and even in the ministry—usually because they have not followed preliminary study with patient industry—are apt to "embrace" either what they call "journalism" or the stage as a *dernier resort*, on the theory that they are equipped for either and both are easy to make way in. It often happens that persons far less desirable than those noted fly to the stage as to a refuge. If they do not want a living they want a new notoriety, and unfortunately the more notorious they already are the quicker they can find a "manager" who is willing to gamble on possible profits from their public exhibition to the pruriently curious.

Both of the professions mentioned have taken form among the most potent influences in the world. It is not too much to say that they are the most powerful influences in civilization. And this in spite of their practical lack of formative machinery. Other professions have their masters and their methods—their universities of preparation—and after acquiring their essential studies their novices must pass a probationary term during which something personal must pave the way for ultimate success rather than the mere training that makes possible the opportunity to succeed.

The professions of the theatre and the newspaper have no authoritative preliminary machinery. They are open to any person with assurance—and often to any person who has nothing but assurance—and are fringed with failures and misfits from every vocation. It is possible that from the nature of these professions it is not practicable to erect at their doors those restrictive institutions based on the educational idea. And the fact that their approaches are not guarded gives color to the claim made by the mediocrities of other professions and arts that acting and newspaper making are mere "trades."

As for the theatre, however, it has not only survived haphazard and the inundation of individuals foreign to it, but has taken its place as the greatest illustrator of all the arts in conjunction with arts of its own. Many of the more notable figures in the world to-day are of it, and without it they never would have been known. And while its doors are open to pretext, to pretense, and at times even to worse than these, nothing survives in it that does not do it honor. It assimilates everything for the moment, but in good time it throws off the base and the unworthy. In its permanent structure there goes nothing but the artistic and the true.

A woman "socially prominent" in Chicago announced her intention to go on the stage the other day. She was poor, her husband was ill, and she would take this means to furnish him with the most skilled treatment—truly a commendable purpose from a domestic viewpoint, although somewhat presumptuous from an artistic point of view. Later she appeared in an amateur way as an actress before her social friends, who applauded her enthusiastically. A critic declared that she showed no peculiar aptitude for the theatre. Still later it was telegraphed from Chicago that friends of this novice had decided to back her dramatic aspiration with money. Following this came the announcement that the woman would make her debut in the Fall in a play. There is no hint that any part of the money that stands ready to further this woman's ambition will be devoted to the treatment of the invalid husband, for whose benefit the stage was originally to be adopted, and no certainty that it will do anybody—except possibly some "angel" hunter—any good if the woman socially prominent in Chicago persists in her purpose.

The matter of play censorship in London, where the censor long has been established, and where they know little or nothing of libidinous plays of the sort that have become common here, is receiving new attention with more restrictive suggestion in the British metropolis. The play named after a bird that lays its eggs vagrantly, so "popular" at the moment in this city, shocked London grievously. But there are plays here—or there have been plays here—in comparison with which it is a homily. It is about time for a reaction against all kinds of the villenness that has done so much to discredit the theatre in New York and this country. Happily there have been enough of admirable and clean plays among the offerings of the season to more than counterbalance the smut and indecency for which there is in time to be oblivion.

PERSONAL.



IRWIN.—May Irwin's younger son, Harry, has been admitted as a cadet in the United States Naval Academy at Annapolis.

HAWTREY.—Charles Hawtreys will make an American tour next season, it is announced, under management of George W. Lederer.

JAMES.—Louis James will appear next season as Bob Acres in a revival of *The Rivals*, to be undertaken by Wagenhals and Kemper and their stellar triumvirate.

LIND.—Homer Lind, who was for some time principal baritone of the Royal Carl Rosa Opera company, arrived in New York from London last week. Mr. Lind, who is an American, has been in Germany and England for about ten years. He may remain in this country for some time, and is now visiting relatives in New York.

INGHAM.—Hannah May Ingham closed Saturday with the Donnelly Stock company after thirty-four continuous weeks as leading woman. Her work in a wide range of parts has had much to do with the success of the season at the Murray Hill Theatre.

STEARNS.—Frederick K. Stearns, of Detroit, has been spending a season in New York.

BOYD.—Archie Boyd has been engaged to play next season the title-role in *The Village Blacksmith*.

D'ANNUNZIO.—Gabrielle d'Annunzio is in Corfu at work upon a new military tragedy for Duse and Zaccani.

ROSTAND.—Edmond Rostand, reported last week to be insane, is in excellent health and is busily engaged upon a new play. Sarah Bernhardt will soon produce his *Samaritaine*.

SOTHERN.—E. H. Sothern has arranged to present Charles Henry Meltzer's adaptation of Hauptmann's *The Sunken Bell*, at the Lyceum Theatre in the Autumn.

REHAN.—Ada Rehan has denied a rumor that she has been asked to christen the new yacht *Shamrock*, which will race for the America's cup next Summer.

GEORGE.—Marie George will have a leading part in the new Morton-Kerker review to be produced in London.

FLORENCE.—Katherine Florence will appear next season as leading lady with William Gillette, who will present at the Garrick Theatre, in this city, his dramatic arrangement of "The Adventures of Sherlock Holmes."

SUDERMANN.—Hermann Sudermann has been taken to a hospital in Berlin, being seriously ill with pneumonia.

WHITSELL.—Alma Whitsell, who, as a student of the National Dramatic Conservatory, recently appeared in a matinee performance given by that school at the Fifth Avenue Theatre, has been engaged to play the role of Miladi in Paul Gilmore's production of *The Musketeers*.

SHEEHAN-RANNEY.—Joseph Sheehan, leading tenor of the American Theatre, and Frank Ranney, assistant stage-manager, will sail on Saturday, June 24, for London and Paris.

MANNERING.—Mary Manning was the guest of the New England Woman's Press Association, in Boston, on April 21. Among the professionals present were William Courtleigh, Charles W. Butler, Henry Woodruff, and Jameson Lee Finney.

FIGMAN.—Max Figman is negotiating with London managers for the production of a play which he controls. He intends to leave for London in about a month, and says that the play will probably be produced there next season.

BOURCHIER.—Arthur Bouchier will soon produce in London a new drama, *The Gamblers*, adapted from the French by Herman Merivale.

KNOWLES.—Manager Edwin Knowles' mother died on April 18 at her home in Vermont. Mr. and Mrs. Knowles attended the funeral.

NETHERSOLE.—Olga Nethersole will sail for London May 31, to play a short season in that city.

RYLEY.—Madeleine Lucette Ryley will sail for Europe on the *New York* to-morrow (Wednesday), to superintend the production of her play, *The Mysterious Mr. Bugle*, in London on May 18.

MISFIT ROLES.

His business in life is to feign and dissemble;
To show forth the crotchets of testy old age;
Yet he stands in the wings, with his heart all a-tremble—

The queen of his soul is out there on the stage.

A rose she let fall, as she carelessly passed him,
Lies crushed in his bosom—ah! priceless La France!

With spells all unmeant her sweet looks have o'ercast him;

He hangs on her accents—he lives for her glance!

In one moment more he must stand there beside her.

And school his mad pulse to the needs of the play;

Must eye her with sternness and frowningly chide her.

As graybeard December to blossom-wreathed May.

Oh, life's little irony!—Oh, to change places

With him, her gay gallant, who cares not a whit!

Who gazes unthrilled on that dearest of faces,

And seems only bent upon making his "hit!"

Ah, play within play! (Never planned or intended)

When author touched pen to his snowy-white reams!

In the long, silent hours, when the night's work is ended—

The rose on his pillow—he hopelessly dreams!

STEPHEN POWER OTIS.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from March 30 to April 6, 1899.

AN ANGEL. By M. H. Lindeman.

AT THE FIRESIDE, OR LITTLE BIRD BLUE. By Elizabeth Polding.

BIMBO OF BOMBAY (Act 3). By A. R. Wilson.

CARNIVAL, OR MARDI GRAS IN NEW ORLEANS. By Dorothy Reynartz.

CHARLOTTE TEMPLE. By Harriet Pixley Plumb.

THE COAT. By Beatrice R. Hayward.

A COMEDY OF ERRORS. By George Atherton.

LA COQUETTE. By Clifton Bingham and Justin Clerice.

A CUP OF COFFEE. By Dorothy Reynartz.

THE DAWN OF REDEMPTION. By Elizabeth Polding.

LA DEMOISELLE DE COMPAGNIE. By Roxbury Publishing Company.

FLIRTATION CURED. By Francis Lester.

THE FORTUNE HUNTERS. By Roxbury Publishing Company.

HARD OF HEARING. By Olga Steiner.

A HARMONIOUS FAMILY. By Elizabeth Polding.

HIS LITTLE GIRL. By Henry M. Feghheimer.

HONESTY IS THE BEST POLICY. By Rupert House.

HOUSEHOLD AFFAIRS. By Joseph Rosetti.

IN THE FOREST. By Joseph Rosetti.

IT IS NEVER TOO LATE TO MEND. By Dorothy Reynartz.

THE LAST COAT. By John Edgecombe.

A LAWYER'S WIFE'S MISTAKE. By Arthur L. Zeller.

THE LEGEND OF THE CHRISTMAS TREE. By Ella Keatinge.

THE LITTLE BAKER. By Ella Keatinge.

THE LITTLE DAUGHTER OF THE REGIMENT. By Joseph Rosetti.

THE NEW SQUIRE. By Francis Lester.

THE NEW WOMAN. By Robert G. C. V. Meyer.

THE OLD TRUNK IN THE GARRET. By Ella Keatinge.

A PEACEFUL ASSAULT. By George Atherton.

A RAG-TIME RECEPTION. By John M. Cocks.

THE SKELETON IN THE CLOSET. By Francis Lester.

SUZANNE. By Roxbury Publishing Company.

THELMA. By Anna Gross.

A WHITE LIE. By Ella Keatinge.

WHO'S HAT? By Joseph Le Brandt.

ALONE IN GREATER NEW YORK. By John A. Fraser.

AUGUSTIN. By Hans von Wolzogen.

AN AWARD SQUAD. By R. M. Baker.

A CHINESE DEMYST. By Marion D. Campbell.

THE DEADLOCK. By R. C. Elliott.

HIS COUSIN FELIX. By Henry Lawrence Blaisdell.

JOHN SMITH. By R. C. Elliott.

LOVE'S BUSY MORNING. By R. C. Elliott.

THE MAN FROM TEXAS. By Bernard Francis Moore.

THE ONLY WAY, A TALE OF TWO CITIES. By Freeman Wills.

THE POWER OF LOVE. By Mary Cranmer Duncan.

THE QUEEN OF THE SOUTH. By Mary V. Duval.

WANTED, A MAID. By R. C. Elliott.

WHY? By R. C. Elliott.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

H. B., Denver: The Astor Place riot, caused by the partisans of Edwin Forrest against Macready, occurred on May 10, 1849.

STUDENT: Tom Diddin, the English playwright, died in 1841, aged seventy. He was the author of 800 dramas.

J. P. T., Boston: Madame Calve last appeared in this country in concert at Indianapolis in May, 1897.

W. W. C., Cedar Falls Iowa: Dick and Fitzgerald, Ann Street, New York city, may be able to supply the desired recitations.

F. V. B., New York: Mrs. Siddons died in 1851, aged seventy-six. Her farewell appearance was made at Covent Garden, London, as Lady Macbeth, on June 30, 1812.

READER, New York city: We know of no plays based upon the novels mentioned. Certainly it is necessary to secure the author's consent to dramatization.

DANIEL, New York: Yes, the great plague of 1665 affected the London theatres. They were closed for a year and a half during its continuance.

MAX PAX, Chicago: Charlotte Cushman died on Feb. 18, 1876; E. L. Davenport, Sept. 1, 1877; Edwin Adams, Oct. 18, 1877; Frank Mayo, June 8, 1896, and George Du Maurier, Oct. 8, 1896.

READER, Wichita Falls, Tex.: Two publications on the subject of your inquiry are "The Great Cryptogram," by Ignatius Donnelly, and "Sir Francis Bacon's Cipher Story," by Orville W. Owen, M.D. And there are other "works" that attempt to propagate the idea that Francis Bacon was Shakespeare.

F. E. W., Terre Haute, Ind.: Kathryn Kidder is a member of the James-Kidder-Warde company. She has played in Nordeck, Held by the Enemy, Little Lord Fauntleroy, Madame Sans Gene, and in classical repertoire with Joseph Haworth and with the James-Kidder-Warde company.

RAY H. MERRITT, Chicago: Pinero's *The Profigante* has never been performed in its entirety in this country. The students of the American Academy of the Dramatic Arts performed the third act of the play at their latest exhibition in this city. Olga Nethersole announced the play for her engagement at the Harlem Opera House, New York, recently but that engagement was canceled on account of her illness.

THE USHER.



A correspondent sends meagre details of an unusual performance of Hamlet which was given recently in St. Petersburg at the palace of the Grand Duke Constantine.

The Russian translation of the play was made by the Grand Duke, who also appeared in the chief role. "The Duke's conception of Hamlet was quite original," says my correspondent, and it's easy to believe him.

The Czar and Czarina and the members of the imperial household saw the performance, no one else being admitted.

The fact that Hauptmann's remarkable play, *The Sunken Bell*, is to be done in English is good news, although Mr. Sothorn's friends scarcely can imagine him as an ideal Heinrich, nor Virginia Harned as Rantendelein.

The English version of Mr. Meltzer is certain to preserve as much as possible of the strength and imaginative beauty of the original, for he is not only an admirer and friend of Hauptmann, but he has a scholarly and keen appreciation of the subtle qualities of his work. That was shown in his adaptation of *Hannele*, which won Hauptmann's unqualified praise.

During a brief visit to Washington and Baltimore last week I learned, with considerable satisfaction, that not one of the frothy and nasty farces which have gone there this season reeking with the infamy of a metropolitan tenderloin "success" has played a profitable engagement.

Playgoers in those cities—as in many others outside New York—literally will not have entertainments of that description.

Surely an encouraging sign, for it is to "the road" that managers must look for their chief prosperity, and no salacious piece that fails of favor there can long besmear the stage.

The newspaper censure of Charles Coghlan for his course toward the management of *Citizen Pierre*, resulting in the sudden closing of that play at the Fifth Avenue on Monday of last week, appears unwarranted to those having knowledge of the facts. At all events the actors of the company approved his course, and were he personally blamable that would not be the case, particularly as they had rehearsed four weeks and given six performances without receiving a dollar of compensation.

Mr. Coghlan's position was this: Manager Reed took *Citizen Pierre* on a royalty and engaged the author to star in the leading role, the terms being an allowance to cover personal expenses and one-half interest in the profits. Mr. Reed represented that he had ample capital to pay for the elaborate production, and Mr. Coghlan presumed that the manager was in a position to meet all obligations incurred in such a venture.

In the first place, Mr. Reed did not complete the payments for the scenery and the artists, for self-protection, took a bill of sale for it before delivery. Mr. Eaves, who made the costumes, was not paid for them. And it was under these conditions that the play was produced. On the first night insufficient scene rehearsals caused intolerably long entr'actes, and this militated seriously against *Citizen Pierre's* chances.

When Monday came Mr. Coghlan found that the supers had not been paid and that Mr. Reed had no funds to meet salaries the following day. He realized that the company would refuse to continue for more than the Monday performance and he decided—in order that there should be no possible doubt as to where the responsibility rested—to take radical action himself. He demanded the royalties due for the first week of the production. Mr. Reed was unable to pay them and Mr. Coghlan refused to go on.

Members of the company sided with the star and expressed their willingness to embark in another trial of the play if he would personally guarantee them. In the circumstances Mr. Coghlan seems to have acted for the best interests of all concerned and the blame cast upon him is quite misdirected. He says that Mr. Reed has forfeited *Citizen Pierre* and that he will take it on tour himself next season. Meanwhile Mr. Coghlan and his family will go to their home at Souris, Prince Edward Island, for the summer.

Marshall Wilder found a hearty welcome on his first professional visit South recently. The leading Memphis newspapers considered his coming to be worthy of editorial comment.

One thing the paper especially noted was that Wilder's success has demonstrated that it isn't necessary to be coarse in order to be funny. "He has shown," said the editor, "that

the purest and best humor is that which is allied to refinement and decency."

In that respect the little humorist has offered a striking contrast to those theatrical managers who have been dealing in public filth for a season or two.

In spite of frantic efforts to make attractions go round, those peculiar traders in the African merchandise who peddle a professedly unlimited supply of consecutive dates are unable to prevent the premature closing of various theatres in different cities.

In a nearby community a repertoire company is playing a four weeks' engagement, at ten-twenty-three, in the first-class playhouse where \$1.50 is usually charged; a sister borough has had its principal theatre closed tight for several weeks and it will remain so until next Autumn. These instances illustrate the conditions prevailing in other places, and that must necessarily prevail while the few successes are divided between a few cities and the rest are made to understand that they ought to be grateful to get anything.

But the fun has scarcely commenced yet. There are the liveliest times a little way ahead that have been known in American theatrical experience. And when the big break comes—as unquestionably it must and will—we shall see a transformation scene of unparalleled novelty.

Emanuel Lederer has come out victorious in his contest with McKee Rankin, who played *Magda* without authority. A decree by consent was granted to Mr. Lederer by Judge Thompson of the United States Court, restraining Mr. Rankin from performing the play and declaring Mr. Lederer to be the owner of all copyright title in the play.

An agreement had been made previously whereby Mr. Rankin acknowledged Mr. Lederer's rights, arranged a settlement for the expenses of the litigation and secured a license for Nance O'Neill to give performances of the play.

Mr. Lederer, who is the agent in this country for the principal German authors, deserves praise for the persistency with which he pursues those that seek to violate his copyrights. The lesson to would-be appropriators is wholesome.

CONCERNING THE HON. JOHN GRIGSBY.

The Quincy, Ill., *Whig* printed on April 16 a long story setting forth its belief that the play, *The Hon. John Grigsby*, which had just been presented in Quincy by Sol Smith Russell, was but the execution of an idea outlined two years ago to Mr. Russell by a reporter of the paper mentioned. Indeed, it was said that the reporter had even submitted the first act to Mr. Russell, but it had never been acknowledged.

To a MIRROR man Charles Klein, author of *The Hon. John Grigsby*, said: "The inference of plagiarism is absurd. Mr. Russell sent for me last Autumn. He needed a new play at once to fit a company already under engagement. We talked over the matter and he suggested a play based upon the early public life of Abraham Lincoln, believing this character especially adapted to his purposes. That was the extent of his suggestion. I developed the rest with no help from any source beyond a few historical facts found in Herndon's 'Life of Lincoln'."

At any rate, the claim of the Illinois gentleman has pleased me very highly. I do not think that he would have claimed a failure."

LUCILLE LA VERNE A STAR.

George Foster Platt, author of *The Master of Ceremonies* and *Frederick the Great*, has written for Lucille La Verne a comedy called *A Woman's Politics*, in which Miss La Verne will appear as a star early in May at English's Opera House, Indianapolis, under the management of John Henry Martin. Rehearsals are in progress at English's under the personal direction of Mr. Platt. The company will include, besides Miss La Verne, H. Armstrong, Clyde Hess, Willa Martin, Catherine Webster, Kate Fletcher, Jessie May, Edwin Gardner, Frank Hartwell, and Warren W. Ashley. The scene of the play is laid at Georgetown, Col.

MUSICAL NOTES.

A concert will be given next Monday at the Waldorf-Astoria for the purpose of securing free scholarships in the Grand Conservatory of Music in this city, and to form a nucleus for a fund to found a new and large conservatory. Marguerite Hall, Edward Bronberg, Hans Kronold, Albert Lockwood, and the Kellenborn String Quartette will appear. The affair will be under distinguished patronage.

Madame Madeline Schiller's second piano recital occurred last Thursday at Mendelssohn Hall. A large audience enjoyed the performance of this charming artist.

Alma Robert gave a successful vocal recital last Thursday at the Astoria, assisted by J. H. McKinley, Alberto C. Mora, and Felix Gross.

Teresa Carreno gave a most enjoyable piano recital at Chickering Hall last Tuesday afternoon. At the same hall, Tuesday evening, Grace C. Gardner's vocal recital drew well, Miss Gardner being assisted by Jessie Shay and Hans Kronold.

Leonora Jackson, the American violinist, played before King Oscar of Sweden and Norway, in Paris, on April 17, and was highly complimented by His Majesty.

The New York Bank Clerks' Glee Club gave a successful concert at Carnegie Hall last Tuesday, with Charlotte Maconda, Bessie Silberfeld, and Hubert Arnold as soloists.

The Columbia University Philharmonic Society, conducted by Gustav Hinrichs, gave their initial concert last Friday at Mendelssohn Hall, with Blanche Duffield and W. J. Mosenthal as soloists.

Walter Damrosch, assisted by Gertrude May Stein, David Bispham, David Manna, and a chorus, gave a recital of his own compositions at the Astoria last Friday.

A farewell performance of the season was given by the Maurice Grau Opera company at the Metropolitan Opera House last Friday, when a composite programme was offered to an immense audience. On Saturday, Mrs. Grau, Jean and Edouard de Beszke, Albert Saleza, Pol Plancon, Thomas Saligzac, Ernest Van Dyck, Anton Van Rooy, Lempiere Pringle, David Bispham, Lillian Nordica, Suzanne Adams, Madames Mantelli and Bauermeister sailed for Europe. Today (Tuesday) Lilli Lehmann, Madame Schumann-Heink, and Andreas Dippel will sail, and Emma Farnes will follow them to-morrow.

CLYDE FITCH.

A portrait of Clyde Fitch appears upon the first page of this issue of THE MIRROR. In the list of America's representative dramatists the name of this admirable young playwright ranks very high, for his work possesses, besides a fine order of dramatic excellence, a generous share of true literary quality. When Richard Mansfield produced Mr. Fitch's charming *Beau Brummel* the cry went up that a new dramatist of extraordinary promise had arisen. And, indeed, this was truth, although, as a matter of history not generally known, Beau Brummel was not Mr. Fitch's first play. Before it he had produced *Betty's Finish*, which had run for two months at the Boston Museum. Beau Brummel was followed in quick succession by *Frederic Lemaître*, *A Modern Match*, *Pamela's Prodigy*, *His Grace de Grammont*, *Mistress Betty*, *The Social Swim*, *April Weather*, *A Superfluous Husband*, and *The Marriage Game*. He adapted *The Masked Ball*, *The Liar*, and *Bohemia*, and with Leo Dietrichstein wrote *Gossip*.

Chief among his later contributions to our drama has been the delightful comedy *The Moth and the Flame*, that accomplishes so successfully the difficult task of combining a truly strong story of human interest and fine pathos with the sharpest sort of society satire. This play has won a genuine triumph wherever it has been presented by the Kelsey-Shannon company, although its charm is of elusive character and takes daring hazards with dramatic traditions. To point this fact, it may be mentioned that upon the occasion of the production at the Lyceum Theatre, in this city, this same reckless trifling with tradition seemed to overcome the critics inasmuch that but two papers in the city appeared to grasp Mr. Fitch's purpose and ventured to predict the success of his play. THE MIRROR was one of the two.

That was last season. During the Winter past Mr. Fitch has shown here a very different but almost equally meritorious drama, *Nathan Hale*, produced by Nat C. Goodwin and Maxine Elliott, at the Knickerbocker Theatre. And another of his plays, *The Cowboy and the Lady*, also produced by Mr. Goodwin, has revealed Mr. Fitch's ability as a dramatist in another light. It is said that Mr. Fitch has been selected to make for Olga Nethersole's next season a dramatic version of Daudet's powerful but uncomfortable novel, "Sapho."

ENGAGEMENTS.

Fred Russell and Hughie Cannon, with Vogel's Minstrels for next season.

Iler, Burke and McDonald, with J. B. Dickson for a Summer season with the Imperial Specialty and Pantomime company.

Bessie Harris, lately with Richard Mansfield, has been engaged by the Maud Adams company for the coming production of *Romeo and Juliet*.

Walter Wayne, with the King Comedy company for next season.

Lillian H. Emery, with The Cherry Pickers next season.

Sherman Rowles, to play Barlow in *Tennessee's Pardner*.

A. S. Lipman, specially engaged as leading man for Albaugh's Lyceum Theatre, Baltimore.

Sam C. Miller, at present managing Lester Walter's stock company, has signed with Mabel Paige as business-manager for her Southern tour next season.

Stella Rees, for Robert Downing's company.

Archie Boyd, for the title-role in *The Village Postmaster*.

Herbert M. Colby, for The Cherry Pickers next season.

Louis Martinetti, for the title-role in *Will F. Phillips' A Bell Boy*. Lillie Sutherland, for the same production.

Blanche Weaver, for The Village Postmaster next season.

Henrietta Crossman, for the Pittsburg Stock company next season.

Stephen Wright, with Daniel Frohman for next season.

John Warner, as business-manager, with The Bride Elect.

Mr. Bentley, Frank Updegraff, and Cressie Canada, with the Charles Mortimer company.

Harry MacFayden, re-engaged by Dan Sully, to play Tom Burke in *The Corner Grocery* next season.

Katherine Braman, as leading soubrette, with Marks Brothers company.

John Cumberland, with Richard Mansfield.

Severin J. De Deyn, with Robert Downing, for leads.

Mrs. Charles Peters, May Thompson, John Walsh, Donald Harold, and W. J. Sully, for *The Sunshine of Paradise Alley* next season.

Fanny Cohen, for a "coon" role in *Over the Fence*.

Charles C. Bartling, for The Village Postmaster, next season.

John Flood, for Nat C. Goodwin's London engagement.

M. L. Alsop, with Daniel Frohman, for the Lyceum Stock next season.

Stephen Wright, specially engaged for the heavy part in the new production to be presented at the American Theatre during the absence of the Castle Square Opera company.

NOTES FROM MOUNT CLEMENS.

W. E. Horton writes from Mt. Clemens, Mich.: The season at this resort has fairly opened; more professionals being here than ever before at this time of the year. Those in town at present are Mr. and Mrs. John F. Byrne, Mr. and Mrs. W. C. Cameron, Sadie Hassan, Arthur Deming, W. D. Clarke, Tom Marks, Trovillo, Sam Burt, Annie Burt, Albert Lutz, Mr. and Mrs. Billie Taylor, Forest Flood, S. S. Wiltzie, Ollie Walton, Stuart Burke, Helen Brewer, and Gertrude Clemens.

Oliver Scott's Negro Minstrels played here 19, giving a good performance to the capacity of the house.

Sam and Annie Burt have signed with John Robinson's Circus.

The improvements on the Cameron cottage are now completed, and the regulars will hardly recognize in the handsome and commodious structure now provided for them the little home that has sheltered so many professional visitors. The formal opening will be deferred until the arrival of the old stand-bys, when an event worth chronicling will doubtless ensue.

GOSSIP OF THE TOWN.



Eugene Clarke, whose likeness appears above, has lately taken charge of the musical department of the Roberts and Ince agency in the Broadway Theatre Building. Years ago Mr. Clarke was the leading tenor of the Hess Opera company, the Hersee company, and the famous Kellogg Opera company. With these organizations he won laurels in every city of the country, singing the leading tenor roles in more than sixty grand and light operas. Twenty of the parts in this repertoire he originated. In England, France, Italy, and the Orient Mr. Clarke duplicated his American success. Upon his return to the United States he became a teacher of vocal music, paying particular attention to operatic work and the coaching of singers in the important roles of standard opera. Mr. Clarke has established, in connection with his new enterprise, a system for keeping the records of opera singers that will be as interesting to the artists themselves as it will be valuable to future historians of the stage.

The anniversary of *The Belle of New York's* London debut was duly celebrated last Wednesday, when the American Casino companies sent congratulatory cables Londonward, receiving thankful replies. At the Casino, selections from the "Belle" were felicitously interpolated in *In Gay Paree*, where, unto a new third act and a new ballet are added attractions. At the London Shaftesbury, E. J. Connelly and Merri Osborne made successful debuts in the "Belle" and Ambassador Choate and Arthur J. Balfour occupied a box.

Tom Marks, managing Marks Brothers' No. 1 company, will close his successful season of forty-eight weeks in Michigan and Canada. He will open a Summer season at Sault Ste. Marie June 5, and next season will put out a strong company in Canada and Michigan.

The value of professional cards in THE MIRROR is great, and their expense inconsiderable. Rates will be furnished on application to Room 1, MIRROR office.

Oliver Labadie has been compelled to resign his position as manager for Hubert Labadie's *Faust* and to seek rest at Mount Clemens, Mich., owing to a severe attack of rheumatism. W. J. Wikoff is his successor.

Paul Wiltzsch, upon the conclusion of Richard Mansfield's tour, will go to England for the Summer.

Harrington Reynolds, at the conclusion of his engagement with Henry Miller in *Heartsease and Hamlet*, will play leading business with T. Daniel Frawley, opening in Milwaukee June 5.

Margaret Dibdin Pitt has signed with A. Emerson Jones for the lead with his Summer stock company at Peoria, Ill.

Louie Maurice composed the incidental music for Julia Arthur's production of *Romeo and Juliet*.

Harry and Marie Weeks will arrive in New York on Sept. 1, to arrange for next season. They are in no way associated with the Alice Weeks company. Their niece, Alice Weeks, is at school in Massachusetts.

Lillian Paige, leading lady with the Paiges, is visiting her aunt, Mrs. Brown, proprietress of the Hotel Rich, Fort Wayne, Ind.

Arthur C. Hallstein, agent for A Hired Girl, will close a successful season of thirty-eight weeks with that company on April 15, at Cohoes, N. Y.

The Wilson Theatre company are playing to splendid business in Minnesota. They will remain out all Summer, carrying twelve people, and featuring the plays, *What Happened to Smith*, and *Respectable People*.

H. W. Mitchell will remain in Chicago for the Summer.

If you do not let it be known in the profession what you have done, your opportunities for better parts will be lessened. Professional cards in this paper will make it known. For rates, address Room 1, MIRROR.

John C. Fox filed a petition in bankruptcy in this city recently, with liabilities of \$5,454, his assets being a note for \$310 and two paw tickets.

Sadie Raymond and her company, presenting *The Missouri Girl*, were entertained at Terre Haute, Ind., April 9, by Mr. and Mrs. George Maier. Mrs. Maier, sister of F. C. Passion of the company, proved a charming hostess and the players thoroughly appreciated her hospitality.

The Young Men's Corps, of Freeland, Pa., has leased the Grand Opera House in that place.

Horace Mitchell, who has met with considerable success this season, playing the title-role in *The Little Minister*, has declined a re-engagement for the part next season.

Edwin A. Studewell and Florence Webb, daughter of Mrs. Harriet Webb, were married in this city on April 19, and will be at home after May 1 at Port Chester, N. Y.

At the beginning of the second act of *The French Maid* at the Grand Opera House, last Wednesday evening, a lantern exploded and set fire to the scenery. Charles F. Dodge, one of the sailors in the cast, reached up and, pulling down the burning pieces, pluckily extinguished the blaze, winning a big round of applause for his prompt heroism.

James O'Leary and Clara Mae Sailor were married at Bridgeport, Conn., on April 19.

CURRENT AMUSEMENTS.

Week Ending April 29

New York.
METROPOLIS (Third Ave. and 142d St.), WEST'S MINSTRELS.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE VANITY FAIR COMPANY.
HARLEM OPERA HOUSE (125th St. bet. Seventh Ave. and 126th St.), THE NEW YORK MINSTRELS.
HARLEM MUSIC HALL (125th St. bet. Seventh Ave. and 126th St.), THE NEW YORK MINSTRELS.
COLUMBUS (125th St. bet. Lexington Ave. and 126th St.), THE NEW YORK MINSTRELS.
THE PALACE (34th St. bet. Lexington Ave. and 35th St.), CON TINTOUS VAUDEVILLE—12:30, 8:15, 10:15 P. M.
CARNegie HALL (Seventh Ave. and 52d St.), JOSEFFY PRIMO KRITZAL—Thurs. Eve., Apr. 27.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON—1:10, 7:10, 9:10 P. M.
LYRIC (Broadway and 45th St.), Closed.
THE VICTORIA (Seventh Ave. and 42d St.), A REIGN OF ERROR—8:15, 10:15 P. M.
AMERICAN (Eighth Ave. and 42d St.), THE BARBER OF SEVILLE and Trial by Jury.
MURRAY HILL (Lexington Ave. and 41st St.), THE GUV'NOR—8:15, 10:15 P. M.
HOLLYWOOD (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), LORD AND LADY ALGY—8:15, 10:15 P. M.
METROPOLITAN OPERA HOUSE (Broadway and 39th St.), Closed.
THE CASINO (Broadway and 39th St.), IN GAY PARADE—8:15, 10:15 P. M.
KNICKERBOCKER (Broadway and 38th St.), JULIA MARLOWE in "The Girl of the Year"—15:10, 21:10 P. M.
HERALD SQUARE (Broadway and 35th St.), AN ARABIAN GIRL—Announced for Apr. 27.
GARRICK (25th St. East of Sixth Ave.), MRS. LESLIE CARTER in "Zaza"—10:15 P. M.
KORTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE—1:10, 7:10, 9:10 P. M.
MANHATTAN (128-129 Broadway), THE MANICURE—1:10, 7:10, 9:10 P. M.
THIRD AVENUE (Third Ave. and 31st St.), UNCLE TOM'S CABIN.
BIJOU (129 Broadway), THE PURPLE LADY—2:10, 7:10, 9:10 P. M.
WALLACE'S (Broadway and 30th St.), THE CUCKOO—2:10, 7:10, 9:10 P. M.
DALY'S (Broadway and 30th St.), THE GREAT RUBY—8:15, 10:15 P. M.
WEBER & FIELDS' (Broadway and 29th St.), CATHERINE LINDYARD—11:10, 13:10 P. M.—HESTER SKEETER—2:10, 7:10, 9:10 P. M.
SAM F. JACKSON'S (Broadway and 29th St.), BURLESQUE—FIFTH AVENUE (Broadway and 29th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 36th and 27th Sts.), FOREPAUGH AND SELLERS' BROTHERS' CIRCUS—10:10, 21:10 P. M.
MINK'S (312-314 Eighth Ave.), THE GAY MORNING GLOVES.
MADISON SQUARE (24th St. bet. Broadway and 25th St.), BECAUSE SHE LOVED HIM SO—11:10, 13:10 P. M.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), JAMES K. HACKETT in "The Republic"—10:15, 12:15 P. M.
EDEN MUSIC (23d St. bet. Sixth Ave. and 24th St.), CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CON TINTOUS VAUDEVILLE—12:30, 8:15, 10:15 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), THE TURTLE.
IRVING PLACE (Southwest cor. 15th St.), GERMAN TRAGEDY, COMEDY AND DRAMA.
FOURTEENTH ST. (14th St. bet. Sixth Ave. and 15th St.), BY THE SASSY WAVES—11:10, 13:10 P. M.
KEITH'S (East 14th St. bet. Broadway and 15th St.), CONTINUOUS VAUDEVILLE—12:30, 8:15, 10:15 P. M.
ACADEMY (Irving Place and 14th St.), THE OLD HOME STEAD—8:15, 10:15 P. M.
TONY PASTOR'S (14th St. bet. Broadway and 15th St.), CONTINUOUS VAUDEVILLE—12:30, 8:15, 10:15 P. M.
DEWEY (132-134 East 14th St.), THE BOHEMIAN BURLESQUE.
STAR (Broadway and 13th St.), THE PRODIGAL DAUGHTER.
GERMANIA (147 East 8th St.), GERMAN COMEDY.
LONDON (235-237 Bowers), THE RENTZ-SANTLEY COMPANY PEOPLE'S (330 Bowers), THE BURGARS.
MINK'S (105 10th Bowers), THE MAJESTIC BURLESQUES.
ITALIA (46-48 Bowers), THE HERREW DRAMA.
WINDSOR (45-47 Bowers), THE HERREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (178 to 194 Montague St.), SEIDL SOCIETY MEMORIAL CONCERT—Tues. Eve., Apr. 25.
PARK (385 Fulton St.), MILTON ARON COMPANY IN REPERTOIRE.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. bet. Fulton St. and 1st St.), TOO MUCH JOHNSON.
UNIQUE (104-106 Grand St.), THE MONTE CARLO GIRLS.
THE AMPHION (427-441 Bedford Ave.), JAXON OPERA COMPANY IN REPERTOIRE.
STAR (285 Jay St. bet. Fulton St. and 1st St.), THE TAMMANY GIRLS.
EMPIRE (101-103 South 6th St.), WEBER'S PARISHAN WIDOW.
COLUMBIA (Washington, Tillary and Adams Sts.), AT THE WHITE HORSE TAPERS.
GAYETY (Broadway and Middleton St.), ANDREW MACK IN THE RAGGED KAT.
LYCEUM (Montrose Ave. and Leobard St.), SHAF No. 2.
BIJOU (Smith and Livingston Sts.), THE KING OF THE OPIUM KING.
MONTAUK (385-387 Fulton St.), LYCEUM THEATRE COMPANY IN REPERTOIRE.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

New York—The Man in the Moon.

Extravaganza in three acts by Louis Harrison and Stanislaus Stange; music by Ludwig Engländer, Reginald De Koven, and Gustave Kerker. Produced April 24.

Willie Bullion	John E. Henshaw
Continous Proctor	Walter Jones
Sherlock Holmes	Ferris Hartman
Jimmy Donohue	Louis Wesley
Frairie Dog Pete	Joseph C. Miron
Plinissimo	Frank Whitman
Alphonse	Daniel Baker
Dangerous Dugan	Daniel Williams
Police Captain	Will A. McCormick
Arry	Charles Waller
Senator Tim Sullivan	Lynn Welch
Mr. McGovern	J. A. Furey
Smokebelmer	Paul Muscare
Flameberg	William Arling
Goldricksky	Charles L. Dox
Swindelfresser	Abner Symons
Putzelschmizer	George Crome
Shamrockmeyer	Charles Fitz
Boodlestein	Mylo Joyce
Twelvepercentsky	Sam Bernard
Conan Doyle	Marie Dressler
Viola Alum	Christie MacDonald
Diana	Norma Whalley
Spirit of Mischief	Catherine Linyard
Endymion	Jeannette Bagard
Kitty Lorraine	May Ten Broeck
Tryptophenia Bullion	Violet Hollis
Punch Sloan	Vashti Earle
Psyche	Nora Grantley
Fuchia	Margotine
Ceres	Marie Clements
Ivy	Ruby Reid
Chlo	Rita Riley
Dahlia	Helen Lacey
Charity	May Lavigne
Fern	Lou Harlow
Sapphira	Lottie Medley
Verbena	Marie Reynolds
Ruby	Ivy Claire
Sweetpea	Vivian Blackburn
Azalia	Marie Allen
Dewitt	Ethel Elberton
Carnation	Rosa Cooke
Pansy	Louie Freear
Mrs. McNe	
Liza Ellen	

What used to be the Olympia Music Hall was reopened last evening, after postponement from Thursday, under the new name of the New York and the management of George W. Lederer, the attraction being a new extravaganza, *The Man in the Moon*, book by Louis Harrison and Stanislaus Stange, and music by Ludwig Engländer, Reginald De Koven, and Gustave Kerker.

The immense theatre was fairly packed with one of the largest first-night audiences ever brought together in this city. Every seat and box was filled, and standing room in the resplendent new "promenade de luxe" was at a premium. Many and varied alterations and improvements have been made in the playhouse, a large number of the old boxes have been given to chairs, new furnishings and decorations are on all sides, and the whilom music hall has been transformed to a notably luxurious theatre, with the uncommon accessory of a splendid promenade.

The Man in the Moon, considered from a standpoint of dramatic art, is an exceedingly light weight and generally rapid affair. But the dramatic viewpoint, barring a few examples of individual cleverness by the players, is not the one to take. The fabric is chiefly a superb, radiant, and bewildering feast for the eye—a spectacle of wondrous pageantry, elegant

scenery, captivating costumes, and dazzling beauty of many sorts, very largely feminine.

The wee bit of a story concerns the mutual love of one Willie Bullion and the incarnated Diana of the Madison Square Garden tower, along with the jealous rage of Viola Alum, an explosive creature, who not only adores Bullion but goes about attended by a musician, who assists the expression of her assorted sentiments by playing on the violin. There are comedy couples, too, and a couple of comic detectives, and they all work at cross purposes in a vague sort of way that doesn't matter anyhow, but that is the story. The literary value of the work is low indeed, the humor is a truly terrible thing, but one cares. The eye is pleased, the mind takes a rest, and it is all thoroughly enjoyable, beautiful, refreshing. The many presumably high-spirited players do a variety of things along their own familiar lines, and there are so many of them that no one gets too much of the same. Everything gives room to the ballets and the pictures, and even the title is merely an incidental matter.

Of the ballets a book might be written. Beginning with the Orchid Ballet in the first act, there follows the Pony Ballet, and then the grand third act that reveals The Temple of Freedom, The Shrine of Liberty, The New Protectors of the Republic, and The Golden Halls of Columbia—the latter a whole scene of glittering gold leaf that fairly baffles description. And the accompanying dances, to sweet music by Mr. De Koven, are equal if not superior to any ever shown here.

Louie Freear's American debut was a real success in spite of the almost overpowering surroundings that might well have submerged her person so tiny as this magnetic little woman. Yet she contrived to shine as the individual dramatic star, and to work wonders in her quaint, irresistible slave impersonation—so far ahead of the limitations that it had been our lot to see. Marie Dressler did considerable in her familiar fashion, and blew her hair out of her eyes now and then just as she always does. Christie MacDonald made much of a hit by her winsome performance and sweet singing as the Diana of the Tower. Norma Whalley, who was here last as a London gaiety girl, appeared as a fetching Spirit of Mischief; Catherine Linyard sang nicely and acted with her accustomed spirit as a mythological personage; Jeannette Bagard and May Ten Broeck contributed lively impersonations, and the unnumbered host of lesser young women were wondrous good to look upon, and full of vim and bounce.

Sam Bernard played himself with his customary impossible humor, and was not in the least hampered by the fact that his part was called "Conan Doyle." John E. Henshaw was a bright, gingery man about town; Walter Jones imitated various persons all very much alike; Louis Wesley was capital as a tough boy; J. C. Miron offered some more of his big-voiced characters, and Ferris Hartman made next to nothing of the highly promising role of a detective. Frank Whitman made a hit as the obliging violinist aforementioned, and William Selery scored as Senator Tim Sullivan. The minor roles were well played, and the chorus work was of high order.

For scenery and costumes there can be nothing but admiration. The stage management lapsed in spots last night, but this was to be expected in such an enormous undertaking. A very large orchestra did ample justice to the tuneful music.

The production is so immense that one viewing it feels almost the same impression as upon seeing a three-ring circus—it is too big to be taken in at one time. It ought to draw people again and again for this reason, as well for its dazzle, glitter, beauty and splendor.

And then, Mr. Lederer permits smoking in the New York.

Manhattan—The Manicure.

Farce-comedy in three acts, adapted from the French of Sylvane and Artus by Joseph R. Grismer. Produced April 24.

Isobel St. Leger	Louise Thorndyke	Boucicault
Lucette	Edith Hall	
Ursula	Isabelle Bowman	
Captain Stephanopolis	James Colville	
Adam Homard	James O. Barrows	
Pandora	Henrietta Osborne	
Eugenie	Estella Dale	
Victor Delmar	William H. Pascoe	
Louis Dort	F. Newton-Lindo	
Mons. Marteau	Charles K. French	
Jean Darnme	Richard G. Williams	
Griffon	Alfred E. Adams	
Tardif	Arthur Ebbets	
François	Samuel Michaelson	
Sara	Rose Hubbard	

Last evening Managers Brady and Ziegfeld made their third production of the season at the Manhattan Theatre, when *The Manicure*, a three-act farce-comedy, adapted by Joseph R. Grismer from the French of Sylvane and Artus, had its premiere before a crowded house.

The story of *The Manicure* runs thus: Victor Delmar, while traveling from Paris to Rouen, has become infatuated with Isobel St. Leger, a manicure, who, with her *fiancé*, Captain Stephanopolis, "the terrible Greek," shared the same railway carriage with him. Upon arrival at Rouen he continued his attentions to her, but was unfortunate enough to be discovered in her room by the Greek, who, through a misstep and fall, permitted Delmar to escape and return to Paris, whither, too, Isobel is forced to come alone, because her jealous lover, believing her guilty, deserts her. She returns to resume her occupation as a manicure, only to find an advertisement for 10,000 francs upon her establishment. She writes Delmar to bring her that sum as a loan, and incidentally as a bribe for her desertion by the Greek. Homard, the attaching sheriff, is Delmar's father-in-law, but in ignorance of that fact Isobel goes to him to plead for an extension of time, for fear Delmar fails to get her the money. She tries *coquetterie* on the old man, but fails to move him, so for spite she manages to fall into his arms, just as Madame Homard, whose new womanish convictions are most pronounced, enters the room, and leaving him to explain as best he may, she decamps. In the altercation which follows Homard leaves the house without his lunch, accompanied by his clerk, Louis Dort, an erstwhile favorite of Isobel's—while his money lasted—but now reduced to this uncongenial employment. Delmar is out meantime trying to borrow the 10,000 francs, lest Isobel may inform his wife of the affair.

The second act opens at Isobel's beauty parlor, which Homard and Dort enter just as luncheon is announced, in which, at her earnest solicitation, they join. During the repast the sheriff becomes jovial and sings, but is speedily silenced by the announcement that "the terrible Greek" is at the door. All is confusion and Homard is unceremoniously thrust into a curtained alcove. Stephanopolis, angry at being kept waiting, illustrates how he pulled the bell cord, in his impetuous haste to tell Isobel he has forgiven her. But the cord which he pulls to show his ardor is attached to a shower bath in the alcove where the sheriff is hiding, and the downpour drenches the unfortunate official. A pretended fainting spell by Isobel sends the Greek posthaste after a doctor, and during his absence Homard is taken into a bedroom by Dort and his wet clothes removed. Just as he has emerged in a handsome lace covered dressing gown of Isobel's Madame Homard walks in unannounced, drawn thither by a card of Isobel's left on the sheriff's desk. Her sudden entrance has compelled Delmar, who, not knowing of his father-in-law's presence, has called to offer an installment of a thousand francs toward Isobel's demand, to retreat into the same aqueous alcove. Homard excitedly tries to explain his unusual apparel and his enforced wetting, during which he rushes to the shower bath rope and pulls a like deluge down upon Delmar. After expressing her disapproval of everything in general Madame Homard departs and Isobel furnishes Delmar with one of her maid's gowns. And just in time, for the Greek has returned without having found a doctor. The two unfortunates are introduced to him as an aunt and cousin of his *fiancé*. Delmar's disguise is too obvious, and recognizing in him his former rival, the Greek believes the old *amour* is renewed, and is prevented from strangling him only by the timely arrival of a pair of gendarmes.

The third and last act allows Homard to sneak back home in borrowed plumage, and the announcement is made that Stephanopolis has again forgiven Isobel; but he comes inopportunistly upon Delmar who is kissing her hands in gratitude for having kept his secret from his wife, and, thinking this too much, the Greek regains his 10,000 francs, which he had given to pay the attachment, and leaves for good. Then the tangle is straightened out in the true French way. Homard explains his business with the manicure, Delmar invents a partly true story to satisfy his wife, and the clerk, Louis Dort, comes into the circle with the news that his aunt has died, as long expected, and he is rich enough to pay off the claim against Isobel, who has regained her former position in his affections, and their marriage is announced for the next morning.

Persons that see humor in personal discomfort will find much food for mirth in *The Manicure*. There is an abundance of horseplay, and in addition to the involuntary shower baths certain of the characters receive sundry digs, punches and falls that produce pain for themselves and laughter in the audience. Aside from this the farce is only fairly amusing. The first act dragged a bit, but things brightened up in the second act, the best in the play. The whole performance is of a wildly farcical nature, and had the lines been witty the entertainment would have been quite a good one of its kind. Unfortunately the dialogue was liberally stocked with Broadway slang, which sounded strangely when it came from the lips of alleged Parisians. Imagine one Frenchman telling another that he is "up against it," or blithely murmuring "just tell them that you saw me."

As is usual in the productions at the Manhattan, the company was composed almost without exception of thoroughly capable players. In the title-role Louise Thorndyke-Boucicault, who is not alone a good actress, but a beautiful and graceful one as well, gave a most pleasing performance. She caught the true Parisian spirit, that some of her fellow players missed, and was fascinating and natural in manner.

James O. Barrows as the crusty sheriff gave one of those excellent characterizations for which he is noted. Though more of a Yankee than a Frenchman, he was nevertheless extremely droll. James Colville played "the terrible Greek" with the proper fire and bluster. William H. Pascoe did well as the young husband, F. Newton-Lindo was satisfactory as the impoverished sheriff's clerk, and Charles K. French did good work as Mortenau, an excitable deputy sheriff. Henrietta Osborne lacked the necessary vehemence and decision as the wife with woman's rights tendencies, Estella Dale made a pleasing young wife, and Edith Hall, Isabelle Bowman and Rose Hubbard, who have little to do but look pretty, were successful.

Arthur Ebbets and Alfred E. Adams played messenger boys, uniformed à la A. D. T., and Richard G. Williams had the part of a policeman. St. John Lewis painted three exceedingly pretty sets for the production. Some of the characters were named according to Hoyt, both French and English being called into service for the purpose.

Herald Square—Julius Caesar.

Tragedy in six acts by William Shakespeare. Revived April 21.

Julius Caesar	John Milton
Octavius Caesar	Richard Buhler
Marc Antony	Charles B. Hanford
Marcus Brutus	B. D. MacLean
Caius Cassius	Harrison J. Wolfe
Publius Casca	John A. Elsie
Trebolius	Augustus MacLean
Decius Brutus	James Morris
Metellus Cimber	George Morton
Cinna	Harvey A. Cassidy
Titinius	Richard Garth
Servilius	Arthur Young
Flavius	Melvin Field
First Citizen	M. C. Stone
Second Citizen	W. H. DeWitt
Third Citizen	Edgar Robbins
Pindarus	James A. Young
Lucius	Paul G. Taylor
Soothsayer	D. F. Wilson
Calphurnia	Mary Timmermann
Portia	Ouette Tyler

At the Herald Square Theatre on last Friday evening the MacLean-Tyler-Hanford company appeared in *Julius Caesar* before a larger audience than had witnessed any of the evening's performances here. The declamatory tragedy afforded the principal male members of the organization an opportunity to set forth their worthiest elocutionary powers, while hiding to a degree their deficiencies in characterization.

R. D. MacLean, in figure and bearing, was an imposing Brutus. His sonorous voice rang impressively in the more passionate speeches, and was well modulated to the quieter passages; but the effect was constantly marred by faulty enunciation, and his acting was lacking in distinction.

Charles B. Hanford as Marc Antony was physically capable, but exceedingly uneven in his reading of the lines. Momentarily his work rose to surprising excellence, only to be followed by almost schoolboyish crudity. At times he sank to the artistic level of an auctioneer. But in spite of his several shortcomings he carried his audience with him in a number of scenes and was the recipient of a deal of applause.

As Cassius Harrison J. Wolfe gave an even, well-conceived portrayal—one of the most creditable performances, in a word, of the evening. John A. Elsie, too, presented the character of Casca in a forceful, convincing manner that made his performance enjoyable to a degree. The Julius Caesar of John Milton was dignified and carefully portrayed.

Ouette Tyler was as satisfactory a Portia as her limitations would allow. Intelligence was in her work, and always a sincerity that merited every round of applause that she received. Mary Timmermann acted Calphurnia artistically, and others in the cast ranged from her excellent level down to the intolerable.

The tragedy was put on lavishly, so far as scenery and supernumeraries were concerned, and the groupings were for the most part well arranged.

Murray Hill—The Guv'nor.

The last week of the Henry V. Donnelly stock company's long season at the Murray Hill Theatre began last night with the presentation of a farce-raiser, *Yellow Roses*, and E. G. Lanckester's three-act farce, *The Guv'nor*. In the first named comedy the two well-known and well-liked members of the company, William Redmond and Mrs. Thomas Barry, their acting in this and in the comedy following was up to the best of their work this season, and it may be said that no two players in the organization have been more popular with the Murray Hill audiences this season than they.

The *Guv'nor* brought forward nearly all of the actors and actresses who have contributed to the artistic success of the season's plays.

Henry V. Donnelly as Theodore Maclesfield, the boat builder, was droll with just the proper touch of seriousness to bring out the artistic value of the part.

William Redmond played Mr. Butterscotch delightfully. Walter Allen exhibited a wonderful stammer and clever acting in the part of Freddy Butterscotch, and Charles D. Waldron was the bright, boyish Theodore Maclesfield that was to be expected of him. Emmett C. King was better in the role of Gregory than he has often been in less exacting parts. Herbert O'Connor as Jellicoe, Edwin Nicander as MacTody, Stephen B. French as the Cobby, William Hickey as Mr. Vellum, and Andrew Stephens as Ullage, were all successful in getting the best out of the lines and situations that fell to them.

To the women of the company even higher praise is due. Dorothy Donnelly by her attractive appearance and excellent acting won rounds of merited applause for her interpretation of Kate Butterscotch. Rose Beaudet as Aurelia gave a charming performance; and in the character of Mrs. Maclesfield Mrs. Thomas Barry was, in a word, delightful. Sandoz Miliken who, in the early part of the season, captured her audiences by her graceful girlishness, and later on proved to them that she could play

stronger and more emotional parts with equal facility, was successful in the character of Carrie. May Herbert played Susan with artistic excellence. The comedy was handsomely mounted—as all of Mr. Donnelly's productions have been—and in every respect *The Guv'nor* was a fitting finale to the season.

American—The Barber of Seville.

The Castle Square Opera company presented last night at the American Theatre The Barber of Seville and Trial by Jury. The two works, representative of different schools of music and dramatic construction, formed a charming contrast, and both were sung delightfully.

In the first opera Frank Moulin was seen at his best as Figaro. He sang and acted with a gracefulness and pliancy that some of his previous performances had not brought out. Eloise Morgan was a pleasing Rosina, dainty in her acting, and displaying in many of her numbers her best vocal qualities. Joseph F. Sheehan as Count Almaviva was excellent. The art of characterization is beyond his ken, yet, apart from the resultant sameness, his performances are invariably praiseworthy. Homer Linde was satisfactory as Dr. Bartolo, Gertrude Quilan was spirited and artistic as Bertha, and L. B. Merrill, aside from his indistinct enunciation, was a fair Don Basilio. The others in the cast were quite equal to their roles, and the opera was mounted adequately.

Of the acting and singing of Trial by Jury there are only words of praise to be said. Edward P. Temple, who appears too rarely—though his work is to be seen in the stage management of all the Castle Square operas—was a pompous and artistic Judge. Lizzie Macneil was a fascinating Plaintiff, and Clinton Elder sang and acted well as the Defendant. Harry Luckstone was all that the part of the Counsel required, and H. L. Butler and S. H. Ford were well cast as the Usher and the Foreman respectively.

Next week—which will be the last of the Castle Square Opera company's season—will be devoted to revivals of Faust, Il Trovatore, Romeo and Juliet, and Aida.

Third Avenue—Uncle Tom's Cabin.

The Uncle Tom's Cabin that was seen last night at the Third Avenue Theatre was not much like the drama of that name that was popular a score of years ago. But it delighted a very large audience nevertheless, and kept the house almost in an uproar of laughter and applause from beginning to end. The company, under the direction of Mrs. E. F. Weber, suited the work in hand, and the stage settings and costumes were in line with the up-to-dateness of the reincarnated drama. Historical accuracy has been put so far aside that a modern swell cake walk was introduced without the least hesitation, and the various specialties brought in—some of them dragged in—had more the flavor of last week's vaudeville than of the South before the war.

The principal characters were played in quite the conventional style. John F. Ryan was a sympathetic Uncle Tom, Harry Richards a villainous Legree, and Harry Weller an amusing and unctuous Mr. Marks. Little Eva was played effectively by May Dickenson, and Eliza Harris was presented with considerable dramatic force by Anna Markoe. With few exceptions the other parts were in capable hands. Especially worthy of commendation was Florence Ockerman as Topsy, Teresa Alston as Miss Ophelia, Harry Fisher as George Harris, and H. P. Keene as Phineas.

Star—The Prodigal Daughter.

The Prodigal Daughter was revived last evening by a capable cast, under the management of Charles Forrester, and won the favor of a large and demonstrative audience at the Star Theatre. Henry J. Bagge was seen once more as Captain Vernon, and by his polished manner, perfect ease, and excellent delivery of his lines, easily carried off the honors. Jane Courthope was acceptable as Rose Woodmere, and Leona Luke was pretty and effective as Violet. Robert Ferguson gave the proper comedy touch to the part of Lord Banbury. The Tom Blinks of Addison Pitt was an excellent character sketch. Lawrence Eddinger as Sir John was properly emphatic. Mae Williams, Edwin Morand, Harry Leighton, Neil Florence, Thaddeus Shide, Frank Russell, Leonard Wright, George Madison, Edward Leach and William Tanner also contributed to the success of the revival.

The scenery was good, and the race horses played their parts very well indeed. The stage management was in the capable hands of Henry Bagge, and he deserves credit for the production.

People's—The Burglar.

At the People's Theatre last night A. Q. Scammon's company presented Gus Thomas' *The Burglar*, a play that was familiar to the Madison Square Theatregoers of years ago. The representation, prepared for the farewell season of the old Bowery playhouse, was enjoyed by a good sized audience. As usual, the most effective point of the play was the third act, which furnished the foundation of the drama.

The company gave an even and highly satisfactory rendering of the play. George Sprague sustained Mr. Thomas' original part of his father, Van Dyke Brooke played the title part, Frank Barnes was the newspaper man, and Joseph Le Brandt and George E. Martin were juvenile and servant. Among the women Ida Bell was effective as the wife, Gertrude Norris and Bertha Darling as the sisters, and Rose Williams as the maid. Little Nellie Prebble won the affection of the house as Editha. Next week, *An American Hero*.

Grand—The Turtle.

The Turtle floundered into the West Side for the first time in that devoted region last evening, and drew to the Grand Opera House a large representation of the same social order that waited upon its long run at the Manhattan. The farce has not improved with age, a few of the players still evidence fenshish delight in their suggestive lines, and the West Siders, much to their credit, did not appear to be deeply impressed. W. J. Ferguson, Sadie Martinot, M. A. Kennedy, and Mrs. McKee Rankin gave the same careful, excellent performances that they offered before in Broadway, and, like the rest of the cast, were capable of better things.

Columbus—The Silver King.

That *The Silver King* and Carl Haswin are still potent attractions was demonstrated last evening by the large audience at the Columbus Theatre, where a revival of this melodrama, with a specially selected company, was given. Mr. Haswin's performance is strong and virile, and his company gave him good support. After the matinee on Saturday a reception will be held on the stage for women and children by the two little ones who play the parts of Denver's children. Next week, *Yon Yonson*.

Metropolis—West's Minstrels.

William H. West and his big minstrel company were greeted by a packed house at the Metropolis last night. A large number of clever comedians, good singing, and Mr. West in his own specialty formed a large and interesting bill which was liberally applauded.

At Other Playhouses.

DALY'S.—The Great Ruby continues to crowd houses.

BIJOU.—The Purple Lady is drawing large audiences. Laura Burt assumed the title-role last week with pronounced success.

LYCEUM.—James K. Hackett has begun the last fortnight of his season in *Rupert of Hentzau*.

FOURTEENTH STREET.—By the Sad Sea Waves has begun its last week here.

CASINO.—In Gay Parade will depart hence at the end of this week.

HERALD SQUARE.—An Arabian Girl is announced for production at this house on Thursday evening.

THE STOCK COMPANIES.



It is a difficult task to win for an entire season the unqualified praise of the critics and the public, when one appears each week in a different role, and has but little time for preparation. Yet this is the record that Sarah Truax, an excellent portrait of whom appears herewith, has established this season as leading woman of the Shubert Stock company at the Bastable Theatre, Syracuse. During this period the company has presented a long list of standard and modern dramas and comedies, and in each of them Miss Truax has enacted the leading female role. By reason of the variety of this repertoire, Miss Truax has been called upon to portray the most widely divergent characters, and it is a proof of her versatility that she has won success in every part that she has played. Her work has been notable for its intelligence, its artistic, carefully drawn portrayals, and its great reserve power. In comedy roles she has proven as thoroughly satisfactory as in more serious parts. The critics of Syracuse have written columns in her praise, and the patrons of the Bastable are a unit in admiring her. Aside from her ability as an actress, Miss Truax possesses a beautiful face and figure and an abundant share of that very desirable quality, personal magnetism.

The Girard Avenue Theatre Stock co., Philadelphia, presented *The Girl I Left Behind Me* last week. The staging of the play was correct in every detail. Walter Edwards made a very favorable impression as Hawksworth. George Barbier essayed the villain's role with success. Edwin T. Emery as Dr. Penwick, and Frank Roberts as General Kennion both did most efficient work. Gilbert Ely, as the Major, gave a forceful portrayal. Edward Middleton, as McGlyn, and Wilson Hummel, as Jones, were seen to advantage. Valerie Bergere wore some handsome gowns and played with much force and skill. Beatrice Ingram as Ann gave a pleasing performance. The *Silver King* will follow.

Charles Silk, of the Stanhope-Wheatcroft school, has been engaged for the Girard Avenue Theatre Stock company.

John F. Welber retired from the Standard Stock company on Saturday, having played the character and old men parts successfully with the company for the past two seasons.

The Girard Avenue Theatre Stock company will give a benefit on May 10 for Robert G. Wilson, who was recently stricken with paralysis.

John Jermon, manager of the Standard Theatre Stock company, was in town last week, and engaged Edward Snader, Errol Dunbar, James A. Keene, Stuart Braddock, and Fanny McIntyre for his company.

Kate Daigish has been specially engaged for the production of *The Sporting Duchess* by the Girard Avenue Theatre Stock company week of May 8.

The Weston Stock company is playing this week at the new Opera House, Cohoes. Next week they will begin a two-weeks' engagement at the Opera House, Lowell. Kendall Weston is a great favorite in Lowell, where he ran a stock company for an entire season. It is possible that the engagement in Lowell may be extended, and afterward continued with the same managers, Fay Brothers and Hofsford, at the Jefferson Theatre, Portland. Manager Julian Magnus has been discussing this plan with A. J. Fay during the latter's recent visit to New York.

Guy Bates Post won warm praise for his performance of the Duc de Bligny in *The Ironmaster* with the Weston Stock company last week.

The A. Emerson Jones Stock company will open at the Grand Opera House, Peoria, Ill., on May 1. The roster of the company follows: A. Emerson Jones, manager; Joseph M. Aldrich, business manager; Howard Tuttle, scenic artist; Margaret Diddin, Louise Ripley, Ethel Browning, Anna Barton, Marian Shirley, Evelyn Germaine, Victor Moore, Ashley Miller, Robert Leeland, James E. Nelson, Walter H. Greene, and John L. Wooderson, stage-director.

Ralph E. Cummings and his stock company, at the Lyceum in Detroit, are this week presenting *Camille*. Mr. Cummings has given Dumas' masterpiece a superb staging. Grace Atwell is the *Camille*. Mr. Cummings has the Armand, Harry Glazier the Count de Varville, and Julia Hanchett the Madame Prudence. Mr. Cummings keeps four scenic artists and their assistants busy on the productions he makes at the Lyceum, and these artists now occupy the bridges of the Detroit Opera House, the Whitney Opera House, and the Lyceum. Mr. Cummings' father, mother, and sister have returned to their home at San Diego, Cal., after a long sojourn in the East.

Julia Hanchett has returned to the Ralph E. Cummings Stock company in Detroit. Miss Hanchett was a member of Mr. Cummings' company last Spring, but was forced to retire by ill health. She has now fully recovered and resumed the character roles in Mr. Cummings' company.

The Harold Nelson Stock company closed a six weeks' engagement at the Grand Theatre, Winnipeg, Man., where Mr. Nelson, assisted by Olive West, produced a number of plays in a manner that called forth much appreciation. Mr. Nelson has left with his company for a short engagement at the Rat Portage, Ont., Opera House, and in the beginning of May he and his company will start on a tour of the province of Manitoba, making Cyrano de Bergerac the feature of their repertoire.

The Louis M. Frey Stock company, at Phillips' Lyceum Theatre, Brooklyn, closes its season of thirty-three weeks on Saturday, April 29, with *Shaft No. 2*. The season opened on Sept. 10, 1898, and was one of the most successful in the history of the Lyceum Theatre. The season's business shows an increase of fifty per cent. over all previous records. Among the stock members re-engaged for next season are Mr. Base, Mr. Curley, Mr. Stanhill, Mr. Herbert, Rose Watson, and Jessie West. Mr. Frey also retains his treasurer, Mr. Thien, and Advertising Agent

Henry Baum. Costly improvements will be made in the house, including a new corrugated iron ceiling, elevated iron roof, and entire redecoration in maroon and gold. The foyer will be enlarged and decorated with life-size oil paintings of well-known theatrical celebrities. The season of 1899-1900 opens with a London melodramatic success on Monday, Sept. 4.

Florence Stone, having met with an accident to her eye, will be unable to join the Thanhouser-Hatch Stock company for a time. Her place will be temporarily filled by Lansing Rowan.

Baby Vavene played the title-role in *Little Lord Fauntleroy* with the Thanhouser and Hatch Stock company recently, with great success. So boyishly did she play the part that many people would not believe that she really was a girl.

The report that Edwin A. Davis would organize a Summer stock company to play the Knoxville, Tenn., Street Railway Company's Park, opening May 1, is declared to be without foundation by W. A. Lindsay, manager of the Southern Amusement Syndicate, that control the Knoxville Park as well as nine others in the South.

Allen Patton, who has become a favorite with Indianapolis audiences during his engagement with the Grand Stock company of that city, has signed with the Thanhouser-Hatch Stock company, Atlanta, Ga., for juvenile roles, opening May 17.

Frank Sheridan has been engaged to play John Streblow in *The Banker's Daughter*, with the Castle Square Theatre Stock company, Boston, this week.

Jack J. Farley is now with the Bowdoin Square Theatre Stock company, Boston.

W. A. Whitecar, Lotta Linthicum, and A. S. Lyman received six calls at the end of the third act of *Aristocracy* at the Lyceum Theatre, Baltimore, last week.

John J. Farrell, as Perry Bascom in *Blue Jeans*, gave a pleasing performance with the Hopkins Stock company at the St. Charles Theatre, New Orleans. He has become a favorite as leading man of that organization.

Hugh J. Ward closed his season with the Grand Opera House Stock company, Pittsburgh, last week. He has been with this company for three years, and has become very popular with Pittsburgh theatregoers. Mr. Ward has had seven years' experience in stock work, and has played over three hundred different roles. He will sail to-morrow for Honolulu with Hoyt and McKee's company, with which he will make a tour of the world, playing *Ben Gay* in A Trip to Chinatown and *Baron Sands* in A Stranger in New York.

A Parisian Romance was given last week by the Imperial Stock company, St. Louis. Lawrence Hanley did good work as Baron Chevalier, and Frank Loeue, Malcolm Williams, and the other male members gave good support, while Minnie Radcliffe and Nellie Reed were especially clever. Madame Sans Gene is being done this week.

Wilton Taylor was specially engaged to play the leading heavy in *The Boy Tramp* with the Standard Theatre Stock company last week, taking the part on exceedingly short notice. He made a complete success and has been retained as leading heavy man of the company for the remainder of the season.

The Woodward Stock company continues to play to packed houses at the Auditorium, Kansas City. Last week *A Fair Rebel* was presented, with Mr. Fulton as Colonel Mason, Walter D. Greene as De Perrin, Wilson Enos as Bronson, Mr. Conness as Major Watkins, Inez McCauley as Clairette, Emma Dunn as Captain Johnny, and Gertrude Berkely as Sallie Wood. The production was a success in every way. Mr. Woodward, who has been experimenting for some time with leading people, thinks that he has finally solved the problem by the engagement of Willis Granger and Jane Kennark, who opened in Moths last Sunday.

Hal Davis, of the Woodward Stock company, is seriously ill with pneumonia.

T. D. Frawley will coach the dramatic society of the Carroll Institute, Washington, for their forthcoming production of *Alabama*.

Ethelwyn Palmer has been re-engaged for the Salisbury Stock company, Milwaukee, for next season. She is at present playing with the Woodward Stock company, Kansas City.

At the Théâtre Français, Montreal, last week a first-class performance of *Peaceful Valley* was given by the stock company. The work of Benjamin Hornum as Hosea Howe was by all odds the best thing he has done since he became leading man at this theatre. His conception of the role, though similar to Mr. Russell's, was, nevertheless, a study of his own and made for him a reputation in Montreal. Others in the cast were T. J. McGrane, Walton Townsend, Sherman, Harry Rich, Morris Deane, Dora Norman, and Esther Moore. The scenery was prepared for the occasion and was in keeping with the reputation of this theatre. This week *Alone* in London is given.

Manager W. E. Phillips has just made a new lease of the Français for a term of ten years. The theatre will be practically rebuilt this summer, the auditorium being entirely reconstructed, refurbished and redecored at a cost of \$15,000. New flooring, a new stage and new orchestra chairs will also be added. The programme of the management will be much the same as heretofore. Mr. Phillips and Mr. Ford will soon visit New York to arrange for the improvements.

The Hopkins Stock company, Chicago, Ill., presented last week an elaborate revival of *The Prodigal Daughter*. The scenery and costumes were correct in every detail. The title-role was entrusted to May Hosmer, who handled it with the skill of a true artist. The rest of the company also deserved commendation. The New South is the current bill.

The Third Avenue Theatre Stock company closed its season on Saturday evening, April 22, with *Shadows of a Great City*. The season's business has been very satisfactory to the management, especially with the productions of *The Cherry Pickers*, *The Sporting Duchess*, *Hands Across the Sea*, and *True Irish Hearts*. The combination season opened last night with a spectacular performance of *Uncle Tom's Cabin*, to be followed by well-known organized combinations. P. R. McCall, the owner, retains Hilden Olin as manager and T. H. Winnett as booking agent.

AMONG THE DRAMATISTS.

Hal Reid, actor and playwright, last week sold to Carl A. Haswin the entire rights to his one-act drama, *Withered Leaves*. He has also disposed of his play, *Old Hickory*, to a prominent manager, who will produce it next season.

Horace B. Fry, author of *Little Italy*, has completed a new play, in four acts and prologue, showing one phase of New York's fashionable life. The interest hinges upon the discovery of certain secret marks scratched upon rings by a prominent jewelry firm.

Howard Hall has just completed a three-act farce-comedy, entitled *Don't Tell My Wife*, for Manager Felix Risser.

Alice E. Ives and Jerome H. Eddy are at work upon a new rural comedy, to be called *A Country Judge*, which will be produced here early next season.

THE STANHOPE-WHEATCROFT MATINEE.

On Thursday afternoon at the Madison Square Theatre the pupils of the Stanhope-Wheatcroft Dramatic School appeared in public for the third and last time this season. The programme consisted of a scene from *Richelieu* and five new one-act plays, or, more properly, dramatic sketches. All were nicely done, the students' portrayals being for the most part worthy of praise, and all of the young players showing marked improvement over their previous performances. However much they may be criticised in detail, the fact of their general advancement is certainly very creditable to their instructors and to themselves.

The curtain raiser was a brief and not an especially strong sketch of modern life by Rachel Crothers, entitled *Criss Cross*. The leading character, Ann Chadwick, a literary young woman, was played very well by Helen Barney. Her conception of the part was sympathetic, and her acting natural and refined. Ethel Clifton as Cecil Chadwick and Henry Stokes as Jack Allister were as forceful as their conventional roles permitted them to be.

Mrs. John Hobbs, a society comedy in one act, also by Miss Crothers, was the second offering. The story hinges on a case of mistaken identity; and while every situation used by the writer has long been worn threadbare the dialogue is bright enough to make the play well suited to amateur production. On Thursday afternoon Mrs. John Hobbs served to introduce, very pleasantly, a large number of the students in the characters set forth in the following cast:

Mrs. Van Vleet	Irene Melton
Mary Harden	Kate Upper
Harriet Marks	Lillian Smith
Mrs. Manning	Theodora Hollander
Mrs. Lester	Susan Clarke
Gertrude Comstock	Florence Otis
Miss Holenbeck	Nita Pierson
Miss Havock	Adelaide Starr
Mrs. John Hobbs	Florida F. Pier
Mr. Van Vleet	William H. Hays
Teddy McIntosh	Malcolm Duncan
Doctor Friedlander	Lefroy Lough
The Rev. Rudolph Tyson	Hague Booth
Paul Tyler	Thomas Crosby
John Hobbs	Henry Stokes
Williams	Val Vogel

All of these young people did the work laid out for them in an easy, graceful manner; and when it is said that no one deserves special commendation, as none, assuredly, deserve the reverse, the best word of praise has been given to the presentation.

In the scene from *Richelieu*, which was next acted, the parts were assigned as follows:

Cardinal Richelieu	Ward McDonald
The Chevalier De Mauprat	Thomas Crosby
Huguet	George A. Leese
Francis	M. Lawrence
Julie De Mortemar	Nanna H. Brown

When the youth and limited experience of the players are taken into account it must be said that the scene was remarkably well done. Ward McDonald has a good voice and bearing, and his performance proved that he had brought keen intellectual qualities to the study of the difficult role of Richelieu. Thomas Crosby gave to his part, Chevalier De Mauprat, the clear, forceful interpretation that has characterized nearly all of his performances this season. Nanna H. Brown was a very satisfactory Julie, Miss Lawrence, upon short notice, played Francis with spirit and color, and George A. Leese delivered adequately his few lines as Huguet.

The fourth offering was the short play by Rachel Crothers, entitled *Elizabeth*. There is really nothing to commend either in craftsmanship or sentiment in this melancholy dramatic picture. The heroine, an invalid, makes life miserable for her friends and relatives by her never-ceasing complaints. In the end she breaks her engagement with Dr. Melborn in order that he may marry a worthier woman. The one bright thought is that the leading man who seems a good sort of fellow—is not doomed to go through life with so disagreeable a person as Elizabeth. There is only one situation in the play, and it is so hackneyed as to be utterly valueless. The dismal little drama was presented by the following cast:

Elizabeth	Mabel Wright
Mrs. Rose Trevelyan	Marie Lane
Beatrice Herne	Lillian Stilson
Doctor Melborn	Thomas Crosby
Lucinda Trevelyan	Constance Kendall
Sally	Bianca West
Martha	Mary MacNamara
Martin	George Leese

Mabel Wright in the name part gave an excellent rendition of an almost repulsive part. Marie Lane was a sweet Mrs. Trevelyan, Lillian Stilson a sympathetic and graceful Beatrice, and Constance Kendall a vigorous and pleasing Lucinda. Trevelyan was a manly fashion and the three minor parts were acted satisfactorily.

In pleasing contrast to *Elizabeth* was Alfred Fisher's one-act Western drama, called *A Precious Lode*, which followed. The plot of this little play is decidedly reminiscent. It is set forth in a new guise, however, and is logical enough to live. The scene is laid in Colorado, and the characters are those that are popularly supposed to be typical of that region. Two reels of sentiment are prettily developed, and a vein of silver, discovered on the ranch of Mrs. Maguire, assures a care-free career for every worthy person in the story. There are false shades of local color in plenty to be found in the play, and at times the outcome of the situation is ridiculously obvious, but the human interest of the drama and the character drawing save it. The cast of characters in the initial presentation was as follows:

Cheyenne Tom	Willson Hays
Silas Lode	Val Vogel
Frank Rawley	Malcolm Duncan
Jessie Maguire	Blanche Collier
Jennie	Laura A. Parker
Mrs. Maguire	Cecile Murray
Keziah	Nelle Ide

Willson Hays did far and away his best work this season as the robust cowboy, Cheyenne Tom. Val Vogel was a trifle too dilatory in make-up and bearing as Silas Lode, the scheming prospector, and Jennie, as presented by Laura A. Parker, was a Western girl, such as the West has rarely, if ever, seen. Aside from the erroneous conceptions of their parts, however, the two last named players are to be commended for their excellent elocution and free acting. Malcolm Duncan played the leading man, Frank Rawley, in a conventional way; Blanche Collier was pleasing in the colorless role of Jessie Maguire, and Cecile Murray made a hit in the character part of Mrs. Maguire. An overdrawn, but certainly humorous bit of work was that of Nelle Ide as Keziah.

For the closing of the afternoon's performance the managers had reserved the most laughable of their five new sketches—a farce by Herbert Stebbins entitled *A Flirtation in Fetters*. The story is of a light hearted woman with a jealous husband, who, while pretending to flirt with an acquaintance, is accidentally handcuffed to him. The husband discovers the two seated close together, as their chains oblige them, and the comic situations arise from their endeavors to free themselves and to allay the suspicions of the husband at the same time. The sketch is cleverly put together, and it was acted with delightful dash and spirit by the following cast:

Richard Morris, M.D.	Hague Booth
Adolphus Fitzhenry Biggs	Thomas Crosby
Mrs. Ethel Morris	Eleanor Franklin
Kitty	Robin Llewellyn

Thomas Crosby, in the role of Biggs, showed that his powers as a comedian are equal to his undoubted talents in the direction of romantic acting. Eleanor Franklin was charmingly vivacious as Mrs. Morris, and Hague Booth made the most of the part of the excitable Dr. Morris. Kitty, as portrayed by Robin Llewellyn, was quite out of the picture as far as possibilities go, but she won laughter and applause upon her every appearance.

All of the plays were nicely mounted and managed. The audience was, as is usual at the Stanhope-Wheatcroft matinees, very large.

PROFESSIONAL DOINGS.



Louie Freear, who has become a London favorite through her clever impersonations of slavey types, made her American debut last evening at the New York in *The Man in the Moon*. The picture above shows her in *O! Susannah*, which doleful affair was made successful in England by her quaint personality.

Charles B. Hanford retired from the MacLean-Tyler-Hanford combination on Saturday, at the conclusion of the engagement at the Herald Square Theatre. R. D. MacLean and Odette Tyler will continue to star jointly next season.

Beside the Bonnie Brier Bush will open at Waterbury, Conn., to-morrow (Wednesday) night.

W. S. Harkins arrived in town from New Orleans last week, and is engaging people for his Summer company, which will open at Halifax in the latter part of May. W. T. Farnum will be the leading man and Mabel Eaton the leading woman of the organization.

George H. Broadhurst received a cablegram on Sunday from London announcing the safe arrival there of the Why Smith Left Home company.

John E. Kellard will sail for Europe on May 9, returning late in July. He will be featured with Madame Modjeska next season. The repertoire will include *Macbeth*, *Much Ado About Nothing*, *Mary Stuart*, and a new play.

We are living in the ink age. Not to use printers' ink is not to use the advantages of the times. Advertising what you are doing and what you want to do is only the sensible and wide awake thing. Rates for professional cards will be given on application to Room 1, Mirror.

Samuel Blair will produce in this city in August a new four-act play, *The Opium Queen*, by Joseph Jarrow. A first-class company and an elaborate production are promised.

Josie Intropidi replaced George Welles in *The White Heather*, when Miss Welles joined Frawley's company. As Lady Molly Fanshawe Miss Intropidi has proved thoroughly satisfactory.

The Mirror has received notice from the parties concerned, that the announcement of the marriage of Philip Staats and Vera King on April 1, was simply an "April fool" joke.

A cable dispatch says that Kaiser William's play, *Der Eisenbahn*, will be produced soon at Wiesbaden.

A festival concert in celebration of the sixtieth anniversary of Joseph Joachim's first public appearance was held in Berlin on April 22. Two hundred pupils of the veteran violinist were the musicians.

Sousa and his band played to a large audience in the Metropolitan Opera House Sunday evening.

Professional cards in this paper are always useful and often necessary. Almost all long distance engagements are made by means of them. Address Room 1, Mirror, for rates.

The Walnut Street Theatre, Vicksburg, Miss., will be opened under management of Thomas M. Searles, to-morrow (Wednesday) evening, when the Andrews Opera company will present *Cavalleria Rusticana* and *The Pirates of Penzance*.

Edna Wallace Hopper is booked to sail to-day for England, where she will spend a holiday of several weeks duration.

Edwin H. Low has received a letter from London announcing the arrival there of A. M. Palmer, whose health has already been greatly improved by his trip.

Harry Driscoll replaced Harrison J. Wolfe in the lead of *The King of the Opium Ring* for three nights last week, Mr. Wolfe being lent to the MacLean-Tyler-Hanford company.

If you cannot call at all the agencies in the United States in a day you need a card in *The Mirror*. Rates on application to Room 1.

John Drew, Ethel Barrymore, William Gillette, Mr. and Mrs. Henry Dazian, Kitty Abbey, and her cousin, Mrs. Cushing, will sail for Europe on May 10.

Edith Kenward has gone to Montreal to stage Lady Windermere's Fan for the Montreal Athletic Club.

Capt. William Harper and wife (Olive Chamberlin), and Mr. and Mrs. Thomas Patten will sail for Europe on May 11.

Mrs. Clara Tapsfield, of Lewis Morrison's *Faust*, was granted a divorce from Selby Tapsfield, at Galveston, Texas, on March 25. She will retain the name of Tapsfield for professional purposes. Mrs. Tapsfield will play Martha next season in Mr. Morrison's *Faust*.

William Rachel and Mary La Brie (May Eddyson) were married on April 5, at Newark, N. J.

Myrtle Edwards was in town last week, visiting friends.

Wanted, All Repertoire Co. or good one-night attractions for May at Phillipsburg, Pa. Address A. P. Way, Mgr., Curwensville, Pa.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Williams and Tucker in their quaint sketch, *Skinny's Finish*, head a bill which includes Charles Wayne and Anna Caldwell, in George M. Cohan's sketch, *To Boston on Business*; the Willett and Thorne Farceurs, in *An Uptown Flat*; Jess Dandy, Hebrew impersonator; Williamson and Stone, black face comedians; O'Rourke and Eumett, buck dancers; Nelson and Milledge, in their new sketch, *The Secret*; the Lester, comedy duo; Rice Brothers, comedy bar performers; the Sisters Mayo, comedienne; Etta Victoria, contortionist; John T. Cody, Dutch comedian, and La Ciede and Raymond, comedy duo. Tony Pastor appears every evening.

Koster and Bial's.

Willard Simms, comedian, assisted by Jennie Graham and the three Fortunes, acrobats, newcomers, are here this week. The hold-overs are Griffiths Brothers, in their *Blondin* donkey act; the Sisters Rappo, dancers; Henri French, cyclist and juggler; the Montrose Troupe, acrobats; Delmore and Lee, aerial ladder performers; Beaumont Sisters, comedienne; Kelly and Ashby, grotesques; Mousing Toon and Mousing Thit, Burmese jugglers; the Fredericks Troupe, acrobats, and Frederick Clarence's quintette.

Weber and Fields' Music Hall.

Helter Skelter and the burlesque on Catherine continue the main features of the bill, with the same big cast of favorites in the leading roles, assisted by the large and beautifully costumed chorus. The Merkel Sisters, acrobats, and Weston and Breen, club jugglers, make up the olio.

Keith's Union Square.

Rose Melville, whose quaint character work in *By the Sea* has made such a hit, makes her appearance as a vaudeville star, in a sketch called *Sis Hopkins' Visit*, written for her by Carroll Fleming. Sharing the honors with her as headliners are Joseph Hart and Carrie De Mar, who present Mr. Hart's sketch, *Dr. Chauncey's Visit*. The bill also includes Gus Williams, comedian; the Eddy Family, acrobats; George Thatcher, monologist; the biograph; Elizabeth M. Murray, singer of coon songs; Wals and Ardele, comedy duo; Hendrix and Prescott, comedians; Lew Carroll, joker; Ellsworth and Burt, comedy duo; Lozell, Sidonia, Kriesel's dogs, and the stereopticon.

Palace.

Henry Lee heads the bill, presenting his impersonations of great men, past and present. The others are George Felix and Lydia Barry, in *The Vaudeville Craze*; Louise Gunning in her Scotch songs specialty; the Cardowine Troupe, dancers; Ward and Curran, comedians; Bertha Welby and company in *A Little Bit*; Sidney Grant and Miss Norton, drawing-room entertainers; Hal Merritt, mimic; the Randalles, acrobats; the Marinellas, gymnasts; George E. Austin, comedy performer; Anna Wilkes, comedienne, and Haaj Lessik, gun-spinner.

Proctor's.

Clifford and Huth, in *A Chapple's Call*, head a bill which includes Jennie Satterlee and company in *Who's Safe*; Harrigan, the tramp juggler; Wilson Family, colored performers; Rixford Brothers, acrobats; A. O. Duncan, ventriloquist; the Silvers, illustrated song specialists; Alfred Holt, mimic; Pat and Mattie Rooney, dancers; Pepita and Rosita, singers; Eckert and Heck, comedy duo; Lawson and Namon, bicyclist and bag-puncher, and the Tanakas, illusionists.

Harlem Music Hall.

Mr. and Mrs. Edwin Milton Royle present *The Highball Family* for the first time at this house. Others on the bill are Canfield and Carleton, Solaret, Smith and Fuller, York and Adams, Gilbert and Trixide, Garnella and Shirk, Sadi Alfahai, and Wormwood's dogs and monkeys.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The first part, burlesque and living pictures remain. The olio presents Sinclair and Carlisle, Gladys St. John, Gorman and Proctor, Madge Fox, Lucie Lane, and Campbell and Beard.

MINER'S BOWERY.—Fred Irwin's Majestic Burlesquers offer the bill seen last week at the Eighth Avenue. Next week, The Metropolitan Burlesquers.

LONDON.—Abe Leavitt's Rentz-Santley company return with their two burlesquers and a party new olio, showing Lottie Elliott, Sisters Engstrom, Richard Ward, Ford and Dot West, the Kumins, Johnston and Gorman, Charles Robinson, and Ed. Johnston. The Monte Carlo Girls follow.

MINER'S EIGHTH AVENUE.—The Gay Morning Glories have returned to the West Side.

OLYMPIC.—Gus Hill's Vanity Fair is the attraction for the week at this Harlem house.

DEWEY.—Miner and Van's Bohemian Burlesquers are here this week. The company includes Billy E. Van and Verie Nobriga, Evans and Vidocq, Fisher and Jansen, Myrtle Tressler, and the three Franchonetti Sisters. A Scrambled Egg is the burlesque.

LAST WEEK'S BILLS.

PASTOR'S.—Canfield and Carleton, in their latest sketch, led the bill and scored their regulation prodigious hit. John Canfield's *Mr. Hoodoo* is a very comical picture, while Violet Carleton, the young woman who means to give a musicale, adds another to her list of winsome, sprightly impersonations. Lotta Gladstone won her usual success in her clever country girl monologue. Smith and Fuller played harmoniously on assorted strange musical instruments to many encores. Zarno, the juggler, made his American reappearance. He did a number of silly tricks, and wound up by some ball tossing while standing on his head, and some knife throwing, which indicated that he might have given a good act instead of littering the stage with a hopeless mess for the hands to clear away. Douglas and Ford did their neat song and dance

act to much applause. Mead and Allyn, assisted by Ned Bennett, offered a decidedly crude turn that may answer when it runs better. As *"the Gaiety Sisters"*, Mead and Allyn look well, but their singing and dancing are ragged, and the finish of the act is very weak. Ned Bennett contributed some neat work with the bones. Conway and Staats went well in their familiar turn that would be more enjoyable if there were less vulgar dialogue at the opening. Seeker, Wilkes and Seeker introduced the German pickaninny with customary success. Pat and Mattie Rooney won out as always in songs and dances. Harry Bryant ventriloquized effectively. The Carltons did their acrobatics and music. Montello and Daly showed a fair clown tumbling turn, and Gordon and Laramo entertained with bag punching and fencing. There were the regular Pastor crowds.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Standing room only is such an ordinary occurrence at this popular house that Manager Teller never thinks it necessary to put out the S. R. O. sign. The usual business was done last week, and a succession of crowds laughed at and applauded the efforts of Fay Templeton, Mabel Fenton, Charles J. Ross, Weber and Fields, David Warfield, Peter F. Dailey, John T. Kelly, Bessie Clayton, and their assistants, the merry, merry chorus. *"The Alarm Clock"*, *"My Josephine"*, *"What Marry Dat Girl?"* and the other songs were received with marked approval. The three Merkle Sisters presented their marvelously graceful acrobatic specialty, and Swan and O'Day opened the bill with their lively singing and dancing act.

KOSTER AND BIAL'S.—This house has been enjoying quite a boom of late, owing in part to the excellent bills, and also to the large amount of newspaper space which is being used in letting the public know that the entertainment is of an exceptionally elaborate character. Formerly, the plan was to insert very small advertisements, trusting that the reputation of the house would attract patronage. The keen competition of the present day, however, has caused the management to adopt new tactics, and judging by results, the right thing was done at the right time. The Sunday concerts, which were inaugurated recently, have become the talk of the town, on account of the immense programmes provided. In last week's programme Delmore and Lee scored a big hit in their dare-devil gymnastic act on the revolving ladder. The laughing honors were divided between Kelly and Ashby and the Griffiths Brothers. Good acrobatics were done by the Montrose Troupe, the Fredericks Troupe, the Rixfords, and Henri French, the cycle expert. Charming Cheridale Simpson, the bouncing Beaumont Sisters, the rapidly-moving Sisters Rappo, Jolly Johnson and Dean, marvelous Mousing Toon and Mousing Thit, and Frederick Clarence's harmonious quintette made up the rest of the bill, which was run off briskly.

PALACE.—Clifford and Huth made their reappearance in vaudeville after a successful starring season in *A High Born Lady* and were warmly greeted by their numerous admirers. They are still doing their old sketch, *The Chapple's Call*, which has been brightened by the addition of some new lines and business. Miss Huth sang *"Ram-a-Jam"* with her accustomed vim and a new Irish song. Mr. Clifford's *"Reggie, the Reigning Rage"* fits him like a glove and he sang it for all it was worth. The Nawns devoted three days each to *The Politician* and *A Touch of Nature*. Tom Nawns' portrayal of the unlettered Irishman is true to life, and he continues to increase in popular favor. Jess Dandy, the impersonator of the well-fed and showy, Hebrew, was right at home here, and scored the hit of his career with the very people whose failings he makes fun of in his parodies. Jennie Satterlee and her company were seen in the farce *Who's Safe*, by C. W. Turner, which she produced at Tony Pastor's a few months ago. Miss Satterlee's brogue is natural and she managed to extract plenty of fun out of her part, especially at the climax, where she and the woman of whom she is jealous are locked up in a big safe. George Brennan, Sadie Kirby, and Arthur J. West acted with plenty of spirit, and the farce made a decided hit. A. O. Duncan, one of the very few performers who know how to keep strictly up-to-date, made a genuine hit in his ventriloquial act. His gags and allusions to the Mazet Committee, Croker, Platt, and other live subjects simply brought down the house. Mr. Duncan is to be congratulated on his energy in keeping his act fresh and bright, and he can always be sure of the approval of the public as long as he shows such an interest in his work. McPhee and Hill did some difficult tricks on the horizontal bars and were warmly applauded. Florence Moore repeated the hit she made the week before last at the Twenty-third Street Theatre. Her selections are of a high class and her voice is clear and sweet. The Wilson Family, which consists of a man, a woman, and two children, made their first appearance here and scored a hit in a genuine colored specialty. The act opens with a cabinet trick, such as is performed by magicians, and then follow songs, dances and funny movements of a decidedly lively character. A good deal of their success was due to the "cute" actions of the children, especially when they appeared in Chinese costumes at the close of the act. May Cook, Eckert and Heck, Coulter and Starr, Alf Holt, T. J. Mapes' views, and Fred Watson's piano solos were the other features of the bill.

PROCTOR'S.—The Russell Brothers made their usual big hit in the same old act, of which the public seems never to tire. John seemed to be suffering from his old enemy, rheumatism, and was not quite as lively as usual, but the volatile James more than made up for some extra lively steps. The Cardowine Troupe of dancers, who arrived from England a few days ago, made their first appearance in New York. Their act is almost exactly like that of the Northern Troupe, who were seen here a few months ago. It is made up of jig and step dancing, done singly and in pairs, trios and quintettes, winding up with an Irish shillalah dance. Their efforts were generously applauded. George Felix and Lydia Barry, who have been in the West for several months, received a warm welcome. They presented their sketch, *The Vaudeville Craze*, which is a mélange of funny dialogue, good singing and lively acrobatic work. Miss Barry scored heavily with a new song, called *"Take It Back, Judge, Please Do."* and with C. K. Harris' *"Mid the Green Fields of Virginia."* Her voice is as sweet and powerful as ever, and she knows how to use it in singing popular ballads. Felix is as limber as of yore, and his noiseless acrobatic comedy business won many laughs. Solaret, *"the Queen of Light,"* presented her electrically illuminated dances with decided success. Her pretty face and figure, and her graceful movements in the various dances,

make her turn extremely attractive. Her electrician, T. J. Clarke, is constantly improving the light effects. George E. Austin kept the house in great humor during his funny wire act. Charles G. Kilpatrick did many difficult tricks on a bicycle. Annie Wilks proved herself a sprightly comedienne. Matthews and Harris, Henrietta Dreher, the De Moras, Arnim and Wagner, Raymond and West, the Pattens, and J. W. Harrington also contributed pleasing specialties. Hugo Marks presided at the piano with his usual skill.

KEITH'S UNION SQUARE.—John W. Ransone's impersonation of Richard Croker was very timely last week, on account of the sessions of the Mazet Investigating Committee. Ransone's song, *"The Ruler of New York,"* was entirely rewritten for the occasion, and the hits were so numerous and so up-to-date that almost every line of the ditty was followed by laughter and applause. Ransone also sang two other new songs and told several new stories, making a genuine hit from start to finish. Papinta finished her second and last week, and scored her usual success in her brilliantly illuminated mirror dances, which she presents in so dazzling a manner. George H. Trader and a company of four people produced for the first time a new farce, called *Oscar's Birthday*, which made a tremendous laughing hit. Some of the situations are so funny and so well worked up that no dialogue can be used for minutes at a time, as the business is so amusing that the audience is kept in a constant roar. The characters are two men and their wives and the mother-in-law of one of the husbands, who, of course, keeps a sharp eye on her son-in-law, who has been carrying on a quiet little flirtation with the other man's wife, not knowing that she was married. The complications are numerous and diverting, and the fun is kept up briskly from start to finish. Mr. Trader, as Oscar, the mother-in-lawed husband, was capital. He is extremely clever and refined, and he and his associates ought to have no trouble in booking a good long season. Elizabeth Woodson made a charming picture as Oscar's wife, and acted with considerable spirit. The other parts were in the hands of competent players, but the programme gave no clue to their identity. Hines and Remington kept the audience in great humor for nearly half an hour with their sketch, *The Road Queen*, in which Miss Remington gives her idea of the new woman tramp. She also added to the vocabulary of the day several slang terms which express a great deal in a few words. Lizzie and Vinie Daly made their first appearance since their return from Europe, and scored a hit in their dances, which they execute quite cleverly. Valmore, *"the instrumental man,"* proved as popular as ever, and was recalled several times. The six Sennetts repeated their grotesque act, and won a good many laughs. *The Review Comedy Four* sang several songs and talked a number of jokes. The Reed Family played a return engagement in their new sketch, *The Morning After the Ball*, and their brisk and breezy work was accorded hearty recognition. Lester and Jermon, Alma Doerge, Knight Brothers, and Lawrence Crane, were also in the bill. A picture of the *Ruleigh* was shown on the biograph, together with other new views. Professors "Katz" and "Mac" furnished excellent music.

HARLEM MUSIC HALL.—McIntyre and Heath headed an excellent bill that included Gardner and Ely, Emma Carus, the Musical Johnsons, the three Livingstons, Barney Bernard, the Ahearns, and Wormwood's dogs and monkeys.

The Burlesque Houses.

SAM T. JACK'S.—The burlesque, first part and living pictures went merrily on to good business. The olio offered Diamond and Beatrice, Celeste and Bayless, Sinclair and Carlisle, Davenport Sisters, the Harmonics, and Sie Hassan Ben Ali's Arabs.

MINER'S BOWERY.—Matt J. Flynn's Big Sensation company presented to large attendance the bill seen the week before at the Eighth Avenue.

LONDON.—Weber's Parisian Widows entertained large audiences with practically the same bill they showed earlier in the season, offering a cheerful burlesque and olio that introduced Gilbert and Goldie, Cushman and Holcombe, Manhattan Comedy Four, Boyce and Black, Burman and Van, and Castellan and Hall.

MINER'S EIGHTH AVENUE.—Fred Irwin's Majestic Burlesquers came to town and drew big business with a capital bill that had the Street Fair burlesque shown here before by another company of Mr. Irwin's and an olio presenting the Todd Judge Family, the Three Glissandos, Sisters Carmontelle, Irwin and Remington, Russell and Tillyne, Quigley Brothers, Howard and Mack, George S. Betts and Lillian Grist.

F. V. DUNN'S.—The Orville, Jane Daly, the Booth Sisters, Ed Begley, Barney and Russell, Don H. Leno, Master Byrne, and Nini Diva furnished the olio and a burlesque called *A Night in the Tenderloin* enlisted the services of the stock company.

DEWEY.—A good house bill drew large and well pleased audiences throughout the week. Harry Lacy was the headliner, and assisted by Ida Van Sien made a decided hit in *Bob Rackett's Pajamas*. Frank Bush told some good stories. Seymour and Dupree, the Ben Harney Trio, Webb and Hassan, Kenno and Welch, Le Roy and Clayton, and McBride and Goodrich made up an excellent bill.

NEW ACT FOR THREE ROSEBUDS.

Joseph Hart has written a new act for the Three Rosebuds, which he calls *Examination Day* at School. It is a vaudeville skit with music, and is embellished with some very catchy airs. The dialogue is full of funny lines and there is plenty of eccentric comedy work, to which these smart young women will give full value. There will be several changes of costumes and the dresses will be very handsome. Mr. Hart thinks it will excel anything he has ever turned out in the same line. The Rosebuds are booked with the Joseph Hart Specialty company for next season.

GOOD POLICE WORK.

A messenger was sent out from Tony Pastor's on Friday last with some advertising notices to be delivered at the various newspaper offices of the city. He lost the package which contained the letters down on the Bowery. They were found by a policeman, and an officer was immediately detailed to turn himself into a postman temporarily and deliver all the letters to the addresses marked on them. Two letters for THE MIRROR office before the young man who should have delivered them arrived to tell of their loss.

AL. G. FIELD ILL.

Al. G. Field, proprietor of the Al. G. Field Minstrels, has been seriously ill for several weeks past. His trouble began with an attack of inflammatory rheumatism, and complications developed which rendered an operation necessary. He began to improve, but caught a fresh cold, which resulted in an attack of pleurisy, which will confine him to his home at Cleveland, O., for some time to come. Eddie Conard will have charge of the home office during Mr. Field's illness. The company closed its season several days ago.

FLORRIE WEST'S SOUVENIR.

A letter received from Florrie West the other day by a friend of the comedienne in this city contained the following item of interest: "I stopped off at Apia, Samoa, on my way from Australia, and was compelled to have a pass to go on shore. This pass was signed by the unfortunate Lieutenant Lansdale, who has since met such a terrible death. It is the custom to give up passports on rejoining the ship, but he allowed me to keep mine, and I have it, a sad but never-to-be-forgotten relic."

A HAPPY COMEDIAN.



JOHN W. RANSONE.

John W. Ransone is one of the happiest men in New York now, although only a few days ago he was bowed down under a weight of trouble big enough to discourage any man. His oldest child, John, Jr., was attacked with a serious case of appendicitis about two weeks ago, and at the same time his wife was in a delicate condition which kept him in a state of maddening anxiety. Ransone was busy making a hit in his Croker impersonation in the theatres, while his mind was occupied with the serious condition of things at home.

The sun broke through the clouds in due time, however. The first relief came about ten days ago, when three expert physicians operated successfully on his boy and saved his life, and on Wednesday last his wife presented him with a bouncing baby girl.

Since then his step has been jaunty, the huskiness has disappeared from his voice, and he has sung his "Ruler" song with so much spirit and uncton that the patrons of Keith's received more than their money's worth from him.

BIG VAUDEVILLE SYNDICATE.

N. Haslun, of London, England, a prominent financial man on the other side, arrived here last week, and is this week making a tour of the vaudeville house shows which Robert Grau is presenting in the different big cities here and in Canada. Toward the end of the week, Mr. Haslun and two other prominent capitalists will, with Mr. Grau, visit Albany, and there incorporate the "Robert Grau Vaudeville Company, Limited," which will be a limited liability company with a capital stock of \$35,000. Grau is to be the managing director. This will in no way interfere with Grau's agency business, other than to increase its revenues. The purpose of the new company is to enter into contracts with the best vaudeville stars for the coming season and following seasons, guaranteeing them constant engagements. A system will be perfected by which the syndicate will always be prepared to place such stars as may not have been booked by Grau's agency in the many house shows which will form a factor in the new enterprise.

TWO BRAVE YOUNG WOMEN.

On Monday evening, April 17, a fire broke out in a clothing store directly opposite the Bon Ton Theatre in Jersey City. The noise of the engines penetrated the theatre, and in a few minutes there was a panic. Grant and Durand, who are doing a sister act with The Knickerbockers, were on the stage at the time. Quickly realizing that coolness was an indispensable requirement, they remained upon the stage, and kept singing the chorus of a lively melody until the management and attaches succeeded in calming the audience. Several women fainted, and the boys in the gallery were climbing over each other in their efforts to get out, and had it not been for the timely action of the girls, lives might have been lost. After quiet was restored the performance went on.

DUNN'S MUSIC HALL CLOSED.

A case in which the police had a hand last week showed that F. V. Dunn's Music Hall in Twenty-third Street has been practically running itself. Richard Renssers, who had done some scene-painting for the house, went around with his wife to collect his bill on April 19. He received no satisfaction, and he and his wife made some remarks which caused them to be apprehended by a guardian of the peace. At the station George Stanley, who has been running the place since April 11, explained that F. V. Dunn had been taken to a sanitarium several days ago and that since then the house had been run on the commonwealth plan. The end came on Saturday night, when the hall closed its doors. It is said that Dunn may reopen it in the Fall.

WEBER AND FIELDS IN BROOKLYN.

Weber and Fields and their entire Broadway Music Hall company will appear at the Montauk Theatre in Brooklyn on Thursday afternoon, April 27, for the benefit of Brooklyn Lodge of Elks. They will play *Hurly Burly* and the burlesque on Catherine, with the same scenery and effects used in New York. This will be a great opportunity for the curious but over-prudent Brooklyn folks to see the great Weber and Fields' entertainment without its usual music hall accompaniments. The Brooklyn Elks will probably add a substantial sum to their treasury as a result of their enterprise in securing this great attraction.

TWO BIG CATCHES.

Ernest Hogan, author of *"All Coons Look Alike to Me,"* signed a contract last week with the Lykens-McGarvie company, by which he agrees to star under their management for five years. He will be seen soon in vaudeville, surrounded by a company of twenty people, and next season may star in a farce-comedy. Another star secured by the Lykens-McGarvie company is John McGuire, the ex-manager of McGuire's Opera House, in Butte, Mont. He will appear in vaudeville in the near future in an original Irish specialty.

ELY WILL SAIL FOR LONDON.

Edgar Atchison-Ely, through his agent, Edmund Gersen, has signed contracts to appear exclusively at the Tivoli Music Hall, London, opening there July 10. He will present his specialty, *The Future Dude*. Mr. Ely has been very successful in vaudeville, and should duplicate the success in Europe he has met with here. He sails on the *St. Paul* on June 28.

THERESA VAUGHN GOES TO BERLIN.

Theresa Vaughn will go to Berlin this summer to sing her German translations of popular songs at the Wintergarden. She has leased her home in Red Bank, N. J., and will probably stay abroad for some time.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

RESULT OF THE FIRST AND ONLY RETURN DATE PLAYED THIS SEASON.

STATEMENTS SPEAK LOUDER THAN WORDS!!!

BOX-OFFICE STATEMENT.

TAYLOR OPERA HOUSE.

A. H. SIMONDS, Manager.

Attraction	Box Office	100	100
52	Reverend Seats, at	70	39 00
139	at	50	69 50
244	Parquet Admission, at	25	61 00
	Gallery Admission, at		
	Exchanges, at		
	Total		165 50

House Share at per cent

Attraction Share at per cent

Weather *Clear*

Opposition

Free Admission

First Date, Feb. 15, 1899.

Now Booking Season 1899-1900.

Second Tour of the Successful Farce Comedy

"THE AIR SHIP"

By JOS. M. GAITES, Author of "The Railroad Ticket," Etc.

Presented by an All Star Vaudeville Cast.

New Scenery, New Songs, New Dances, New Effects,
New Costumes, Etc.**"TO MAKE THE WORLD LAUGH."**

BOX-OFFICE STATEMENT.

TAYLOR OPERA HOUSE.

A. H. SIMONDS, Manager.

Attraction	Box Office	100	100
328	Reverend Seats, at	70	27 60
523	at	50	26 10
608	Parquet Admission, at	25	152 00
	Gallery Admission, at		
	Exchanges, at		
	Total		690 50

House Share at per cent

Attraction Share at per cent

Weather *Clear*

Opposition

Free Admission

Return Date, April 4th, 1899.

"THE AIR SHIP CO." (Inc.), Props., CHAS. B. MARX, Pres. and Treas., FELIX REICH, Sec.

Regarding time and terms, address MATT SMITH, 1440 Broadway.
Address MARX & REICH, Theatrical Agents, 1193 Broadway, N. Y. City.**BIG HIT!****REFINED!****FUNNY!****LAURA JOYCE BELL AND COMPANY**

IN

"WIG AND GOWN"

OLYMPIC THEATRE and CHICAGO OPERA HOUSE, Till May 6th.

For open dates, apply to all agents, and to LAURA JOYCE BELL, Sherman House, Chicago, Ill.

ELIZABETH M. MURRAY

COON SONGS AND IMITATIONS.

Twenty-two consecutive weeks at Keith's Philadelphia and Boston House.

Return Date, Keith's Circuit Boston, April 10th; Providence, April 17th; New York, Union Square, April 24th;
Philadelphia, May 1st. Open Time after May 8th.

Managers and Agents invited this week, Keith's Union Square Theatre, New York.

J. E. GARDNER AND GILMORE KITTYProctor's Theatre,
ALBANY,
LAST WEEK.Following everything on
the bill, being second to
last, appearing at 4:30
and 10:10 P. M., and
made our usual hit.

OPEN FOR FIRST-CLASS CO. FOR SEASON 1899-1900.

Address Agents, or 123 W. 21st Street.

ATHLETIC PARKIlluminated by Myriads (5,000 electric lights) of colored incandescents.
Theatre terraces, garden, lakes, rustic bridges, fountains, 1/4 and 1/2 mile cinder
paths, pony track, world's record 1/4 mile cement track, band shell, pavilions,
grand stands, zoo, mid-way, etc.

Will open May 14th, 1899.

WANTED, HIGH CLASS VAUDEVILLE ACTSPlaylets, sensational indoor and outdoor acts, novelty acts of every description.
State lowest salary and full particulars, first letter.

H. C. FOURTON, 719 Gravier St., New Orleans, La.

COLE JOHNSON
EBONY OFFERINGS.

1260 Broadway.

Care HOWLEY, HAVILAND & CO.

Another tremendous hit!

**EDWARD M. FAVOR
AND
EDITH SINCLAIR**

The San Francisco Examiner, of April 18, says:

"The Favor Sinclair combination took the honors at the Orpheum last night. The singing and acting duo were both new and good. Favor can act and sing and play lightning-change artist, while Edith Sinclair is a comedy opera in compact form. Her performance as a female barber, with her associate as the victim of her razor and her lather, kept the big house laughing till the beer glasses shook. She has a melodious, well-trained voice and uses it to good effect in several new songs."

The San Francisco Chronicle, of April 18, says:

"At the Orpheum there was the usual crowd last night. Of the newcomers the greatest hit was made by Favor and Sinclair, who have a very successful act in 'A High Roller,' in which the two clever people play seven characters."

The San Francisco Report, of April 18, says:

"Another most entertaining bill may be seen at the Orpheum this week. Among the clever performers who made a big hit Monday night were Edward M. Favor and Edith Sinclair in an original sketch called 'A High Roller.' The piece gives the pair opportunity for some very artistic comedy work."

Address en route, or Agents

AN ACT THAT IS A FEATURE
THE**BON-TON-TRIO**

IN FREDERICK IRELAND'S ORIGINAL FARCE,

MY FRIEND FROM IRELAND

THE LAUGHING HIT OF EVERY BILL.

This week Keith's New Theatre, Boston.

Week of May 1, Hyde & Behman's Theatre, Brooklyn.

FRED NIBLO
MONOLOGUE COMEDIAN.

You all know who ALAN DALE is. Well, he visited Proctor's Theatre in New York on Feb. 23 for the purpose of critiquing two big stars. After devoting some space to them, he went on to say: "You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither — nor —. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unwound."

"THE HOUSE OF HITS."

Joseph W. Stern and Company, the popular music publishers, are now well established in their handsome and spacious new building, 34 East Twenty-first Street, and they have celebrated the opening of the offices by issuing a number of new pieces, which promise to go a long way toward emphasizing their trade mark title, "The House of Hits." Their latest ballad successes are: "The Moth and the Flame," "The Girl I Loved in Sunny Tennessee," "It's Not What You Were, It's What You Are To-Day," and "One Kiss Tells All." Of new coon songs they lead with: "Why Don't You Get a Lady of Your Own?" "My Hannah Lady," and "The Oriental Coon." In instrumental works, winning newcomers are: Max S. Witt's "The First Violin" waltzes, H. R. Stern's "Tennessee Jubilee," George Rosey's "Rag Time Skeddaddie," and "My Lady Love" waltzes; Frank Howson's "The King Musketeer" march, and Samuel Aronson's "Brown's in Town" two-step. They have just issued also professional copies of a new ballad, "Wait Till My Ship Comes In," by the authors of "The Moth and the Flame," and many singers have applied for it. The Grammys introduced this song at Newark, N. J., on Sunday with prodigious success.

THE HAWTHORNES' RE-ENTREE.

The Sisters Hawthorne made their American reappearance at Hyde and Behman's Theatre, Brooklyn, last week, after an absence of nearly a year in London and Berlin. The Lily of Laguna, Leslie Stuart's operetta, pleased the Brooklynites immensely. The sisters have brought over with them a very pretty song that promises to set America whistling. "Three Little Words, I Love You," is its title. From Brooklyn the Sisters Hawthorne go directly to Frisco, where they open a tour of the Orpheum circuit. They will appear in New York in June, in a new operetta by Leslie Stuart.

LAURA JOYCE BELL'S HIT.

Francis Wilson and Lulu Glaser witnessed Laura Joyce Bell's performance in Wig and Gown at the Fountain Theatre, Cincinnati, and said it was the most refined, funniest and brightest little comedy act they had ever seen in vaudeville. Mrs. Bell played to fine houses all week, and her comic opera following made up several big theatre parties in her honor. The Cincinnati Inquirer says: "Mrs. Laura Joyce Bell's Polly in Wig and Gown leaves nothing to be desired, her work being clean cut and of a happy kind not frequently encountered in vaudeville houses. As a top liner, she is sure to catch on."

BEATRICE MORELAND'S MARRIAGE.

The announcement made last week in several New York papers to the effect that Beatrice Moreland was Mrs. Sylvester, and had been married in London five years ago, came in the nature of a surprise to her many friends and admirers, who all thought she was unfettered by bonds matrimonial. Miss Moreland says that the marriage, which was a hasty one, was a mistake, and therefore she had never announced it. She says she will probably sail for London in May to secure a divorce. If she succeeds, she says, she may marry a German Baron, who has been attentive to her, and retire from the stage.

ROYLE'S UNIQUE CONTRACT

Edwin Milton Royle signed a contract with B. F. Keith yesterday, by which he agrees to appear exclusively at the Keith houses in the cities in which they are located during the next two years. Mr. Keith and his general manager, E. F. Albee, have been so pleased with the care and attention to detail shown by Mr. Royle that they offered him special inducements to sign this contract.

MR. AND MRS. TITUS SAIL.

Frederick J. Titus and his wife, Lydia Yeamans Titus, will sail for England to-morrow (Wednesday). On the steamer with them will be Sir Julian Pauncefoot and Emma Eames and her husband. The Tituses will probably not return to America for several years.

VAUDEVILLE JOTTINGS.

Maude Courtney was the star of the bill at the Wonderland, Detroit, last week, and received very flattering press notices for her exquisite rendition of her medley of old songs.

Marshall P. Wilder was the subject of a very complimentary editorial in a recent issue of the Memphis Commercial-Appeal.

W. J. Holpin says that Jake Rosenthal is one of the most ingenious hustlers in the profession and deserves the greatest credit for winking the people of Omaha to an interest in theatrical affairs after the task had been tried and given up by many brave men.

The Sisters Engstrom have been re-engaged by Manager Abe Leavitt for the Rentz-Santley co.—their fifth season with this organization.

George M. McCarthy, the inventor of the milk bath advertisement and other good ones, captured

a burglar last week in Jersey City and had him sent up for three years. Mr. McCarthy is President of the S. P. C. A. of Jersey City, and his arrest of the burglar won him some fine press notices.

John C. Fox, of Fox and Allen, chatted very entertainingly with a representative of the Providence News while he was playing at Keith's Theatre in that city last week.

The three Rosebuds, Mabel Fuller, Mollie Moller, and Lottie Vincent, made a decided hit last week at the Columbia in St. Louis. Their pictures were printed in the Globe-Democrat of April 16.

Ethel Levy was suffering from a severe attack of grip last week and was consequently unable to fill her engagement at the Dewey Theatre.

Fred Watson, the popular pianist of the Palace, has received a transfer ticket. He will hereafter manipulate the ivories at Proctor's Twenty-third Street Theatre. This is the house at which he made his first appearance in New York, and its patrons will rejoice at his return.

Mrs. Bertha Freeman Lewis, of Ennis, Texas, has written and published a song called "An Actor's Story," which she has dedicated to the actors and actresses of our country. The story of the song is very sad and contains about as much misery as can be crowded into two verses and a chorus.

Amy Lee was one of the headliners at the Novelty Theatre in Brooklyn last week, and scored a big hit in her comedietta, Mistress and Maid.

Papinta has just finished another successful engagement at Keith's Union Square. She has always been popular in New York, but this time she was received with particular favor. Two entirely new effects were introduced last week. Her new dance that she has just invented is expected to make a bigger hit than anything she has ever done.

Virginia Duncan, who claims to be the only woman in the world with a pure tenor voice, is introducing a specialty which she calls "The New Songs and the Old."

Max Rosenberg says he saw Press Eldridge last week at Keith's Providence house, and that the "Commander in Chief of the Army of Fun" made a hit of the largest proportions.

Solaret, "Queen of Light," is making an emphatic hit with her beautiful illuminated dances over the Proctor circuit, and is constantly introducing new and original light effects. Her new fire dance is a sensation and creates no end of comment wherever produced. T. J. Clarke, her electrician, formerly with "La Lole," is the inventor of the spark and smoke effects, which as yet no one has successfully imitated, and claims to have been the first to introduce them. He has in preparation something entirely new.

Marshall P. Wilder will play a return engagement at Proctor's early in May.

Jane Marlin, correspondent of THE MIRROR at New Haven, has completed two sketches for Ellsworth and Burt and Maud Madison, respectively. She is now at work on several other playlets for prominent vaudeville people.

Malcolm Williams, now playing with the Imperial Stock co. at St. Louis, Mo., and author of "My Ann Elizer," has just placed with Myll Bros. a new coon song entitled "My Watermelon Boy."

Manager Jake Rosenthal, of the Creighton-Orpheum in Omaha, has issued invitations to the pupils of the schools under the direction of the Sisters of Mercy in Omaha, to attend matinees at his house. The first installment of the children saw the performance on April 15.

Reilly and Woods' Big Show will close one of its most successful seasons on Saturday evening, April 29, at the Star Theatre, Cleveland, O.

Billy McClain and his assistants in A Hot Time in Darktown are reported to be making a hit on the P. F. Shea circuit. McClain says that some of his former employes have appropriated the act and put it on in a "joint."

Melytha Adams, the vivacious soubrette, was compelled to close with Weber's Parisian Widows co. on account of illness. She is on the brink of nervous prostration and will go to Ridley Park, where, under the care of her sister, Mrs. Blanca Miller, she hopes soon to recover her health.

Derenda and Holly have formed a new club juggling combination. Breen, Derenda's old partner, has joined Weston, formerly of Alburts and Weston.

Violet Dene, the English dancer, has a new sketch, called Papa's Wife, which she will probably produce shortly.

E. J. Nugent, who has been running a series of successful Sunday concerts at the Star Theatre all Winter, was tendered a benefit on Sunday evening last. Among the volunteers were John W. Ransome, Dolan and Lenhart, Gus Williams, Cora Routt, Frederick Bond and co., Madame Tavarly, Hallen and Fuller, Fields and Ward, Bonnie Thornton, Harry Mills, and Lizzie Evans.

Among the numerous amusement places which afford entertainment, coupled with comfort, to pleasure seekers in Chicago during the Summer months, none are more popular than the Masonic Temple Roof-Theatre. It took Chicago a

VAUDEVILLE.

"The Girl I Loved in Sunny Tennessee."

VAUDEVILLE.

"Why Don't You Get a Lady of Your Own."

"THE HOUSE OF HITS."

(TRADE MARK REGISTERED 1899.)

REMOVAL NOTICE.

Our removal from 45 East 20th Street to our new building, 34 EAST 21ST STREET, near Broadway, has proven most successful. Our increased facilities and the arrangement of various new departments for the accommodation and the reception of professionals, have won the admiration of all and make our new quarters an ideal establishment. We assure you it will be our sole aim to continue supplying you with "Hits" of merit only by writers of reputation. Thanking you for favors in the past, we are yours very truly,

JOS. W. STERN & CO.

MAX S. WITT, WILL H. TYERS and WALTER

S. DUGAN, Pianists, always in attendance to

teach new songs.

A VISIT IS KINDLY REQUESTED.

NOTE.—Any 5 songs mentioned here sent to recognized professionals on receipt of 10 cents.

Geo. Rosey's "My Lady Love Waltzes." | Geo. Rosey's "Night Off March."

BURT'S SUMMER CIRCUIT

Olentangy Park, COLUMBUS, OHIO. Lake Erie Park, TOLEDO, OHIO. Euclid Beach Park, CLEVELAND, OHIO.

Heineman Park, MANSFIELD, OHIO.

Riverside Park, SAGINAW, MICH.

Romona, Reed's Lake, GRAND RAPIDS, MICH.

Koerner's Park Theatre, ST. LOUIS, MO.

Fairview Park, DAYTON, OHIO.

Merry Go-Round privileges to let on percentage or rent. Wanted, All features and novelties at all times.

Address FRANK BURT, Burt's Theatre Bldg., Toledo, Ohio.

Also booking for Sans Souci Park, Chicago, Ill.

THE SISTERS HAWTHORNE

Endorsed by all Brooklyn At Hyde & Behman's This week.

A Romance of Mexico,

THE LILY OF LAGUNA, Leslie Stuart's Tuneful Operetta.

Address this office.

Week April 29d. En route to Frisco.

BERT HOWARD and LEONA BLAND

"THE RUDE AND THE KID."

Academy of Music, Pittsburg.

THE ONLY comedy piano act that can follow ALL the rest and "make good."

P. S.—Read the LAST line over again.

SISTERS WHITING

AMERICA'S REPRESENTATIVE CORNET DUETTISTS.

AT LIBERTY FOR NEXT SEASON. Address New York Agents, or 1523 3d Ave., N. Y. "The Sisters Whiting surprised every one by their proficiency in playing cornet duets."

Post, Washington, D. C.

Lydia Yeamans=Titus

"SALLY IN OUR ALLEY,"

"Whose 'Baby' songs will live in the traditions of the stage."

FRED'K J. TITUS, Business Manager.

Time all filled up to 1901.

Scott's Exchange, late Low's, 3, Northumberland Ave., London, Eng.

WILLARD SIMMS

SIMPLE SIMON - in - MOTHER GOOSE
14th Street Theatre, April 24.

HARRIGAN

The Original Tramp Juggler.

Playing Dates. Open Palace Theatre, London, Eng., for 8 weeks, July 3. Address Agents.

Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy.

SIS HOPKINS—A WISE CHILD.

ALAN DALK, New York Journal, March 8, 1899.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

PRESENTED BY FLEMING & NICHOLS, Managers, 1368-70 Broadway, New York.

FRANK WHITMAN,

Trick Violinist and Monologist. The only performer introducing a violin song and dance—a decided novelty.

PIANISSIMO

In THE MAN IN THE MOON CO.

Permanent address, THE NEW YORK THEATRE.

VAUDEVILLE.

SABEL

WINTERGARTEN, BERLIN, GERMANY.

Address all communications to

DAVID SABEL.

SYDNEY GRANT and MISS NORTON

April 17, Dunfee, Syracuse; April 24, Pleasure Palace; May 1, Proctor's 23d St.

SUMNER

Managers of Parks playing sketches write for terms and time for THE DESERTER, the funniest 20 minute dramatic act in Vaudeville. Address Agents, or MISS ENGEL SUMNER, 338 W. 22d Street.

WANTED.

Midway Amusements & Attractions

FOR THE

MASSILLON STREET FAIR,

To be held Sept. 4-9 inclusive. Address

H. F. POCKOCK.

Secy. A. and A. Committee, Massillon, Ohio.

Sisters Coulson

EQUILIBRISTS AND DANCERS.

GARDEN THEATRE, BUFFALO.

Address Agents

SIX SKETCHES

For two and more people. Others written. State what you want. Address F. S., Cape Mirror.

VAUDEVILLE.

CHARLES HORWITZ

(OF HORWITZ & BOWERS.)

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Rilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Monologue," for Miss Jessie Couthoul, Nat M. Will's great parodies, also monologues, sketches, etc., for Bernard Dyllan, Ray L. Royce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in preparation for the best of headliners. For terms, etc., address CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

RADO AND BERTMAN

THE NEW GIRL.

OUR LATEST SUCCESS.

Address 983 N. 5th St., Philadelphia, Pa.

write SKETCHES for Vaudeville work.

Generally have one or two on hand.

L. M., Mirror office.

number of years to catch the "roof-garden habit," but the craze was so universal last summer that the theatre was packed every night. The house will open on May 14, under the management of J. J. Murdoch, now manager of the Grand Opera House Stock co., Indianapolis, and the season will probably run until October.

Snyder and Buckley have closed a successful season with Hogan's Alley co. (Eastern) and are at Polk's, New Haven, this week, with Pastor's and Hyde and Behman's to follow.

Wesson, Walters and Simon made a decided hit at the Olympic Theatre, Chicago, last week in their new comedietta, A Suite Adventure, by John D. Gilbert.

The closing of F. V. Dunn's Music Hall has thrown Louise Vermorel out of a chance to make her stage debut. "It's a bad wind that blows nobody good."

Payne Moore is said to be negotiating for an engagement at a local burlesque house.

Weber and Fields and Sam Bernard gave the "Skinkidicate" skit from Pousse Cafe at a smoker of the Quill Club Wheelmen on Saturday night last. This was their first appearance together since Bernard left the Broadway Music Hall.

The employees of Miner's Bowery Theatre enjoyed a big benefit Sunday evening by courtesy of Hon. H. C. Miner and friends. The bill showed the Sisters Carmontelle, Annie Morris, Clifford and Dixon, Emma Kraus, McCloud and Melville, Madeleine Franks, the Three Glissandos, Grant and Grant, Howard and Mack, Irwin and Remington, McCabe and Sabine, Lydon and Scott, Emma Weston, Jere Mahoney, and George S. Betts. Billy R. Van directed the stage.

Gardner and Gilmore will be headliners at Pittsburgh, where they play a return date next week.

Dan Hlatt and Jessie Hawarth, of the Merry Maidens Burlesquers, were married on the Empire Theatre stage, Indianapolis, at the close of the performance April 18.

Aunt Louisa Eldridge will recite her new poem, "Dewey at Manila Bay," next Sunday night at the Broadway Theatre, for the Actors' Fund benefit.

Bertha Welby, supported by a strong company, was a pronounced success week of April 10 at Proctor's Twenty-third Street Theatre. Miss Welby is a member of eleven clubs, and there was a very large attendance of prominent club women at every performance. She received many letters of congratulation and good wishes for continued success. Baby Welby made a pronounced hit in the sketch.

Mark Green, of Thomson and Green, has fully recovered from his recent illness and will rejoin his partner. They recently closed a season of thirty-two weeks with Gilmore and Leonard's Hogan's Alley co.

Frey and Fields closed another successful engagement at Keith's Providence house last week. They will shortly introduce another new act, entitled A Boss for a Day.

Elizabeth Murray made a big hit at Keith's Providence house last week and received very flattering press notices. She is making her New York debut this week at the Union Square.

Manager Frank B. Carr, of the Unique Theatre, Brooklyn, will place on the road next season Lillian Washburn's Indian Maidens, headed by Lillian Washburn, assisted by thirty others. The season opens Sept. 4.

Dollie R. Mestayer, James R. Garey, and co. will be seen shortly in a new comedy sketch, entitled Bride and Groom. She retains her pickaninny act in the sketch and expects to score heavily. Mr. Garey is the author. The Sisters Coulson were unable to play Shea's Garden Theatre, Buffalo, week of April 17, owing to Nellie Coulson having met with an accident, causing an injury to her knee. They will resume work May 1 at Keith's, Boston.

Hon. John Galvin, of Cincinnati, Grand Exalted Ruler of the Elks, was royally entertained on April 20 by the Omaha Lodge. He visited the Orpheum at the invitation of Manager Jake Rosenthal.

Manager Peter McCourt, of Denver, was in New York last week. He says the new vaudeville theatre which will be built by the street railway companies of Denver will be ready by Nov. 1. The design was made by Colonel J. N. Wood, the Chicago architect. The house will seat 2,100 and will be strictly fireproof.

A crowded car on the Eighth Avenue line was out in a commotion Saturday by a funny accident that occurred to Georgia Gardner. A friend sent her to the theatre a fine bowl of gold-fish, which are a hobby of Miss Gardner's. Being unable to promptly secure a messenger boy, she wrapped the bowl in heavy paper and struggled homeward with it alone. The car became crowded, a messenger slipped, and sixteen fish, a peck of broken glass and half a gallon of water fell on the floor. Miss Gardner has lost her affection for gold-fish.

Moore Lodge, No. 3, R. O. C. P. (Buffaloes), tendered Goggin and Davis a reception Tuesday, April 18, as a farewell prior to their departure for England. A bounteous repast was served. Charles H. Moore presided as toast master, and toasts and responses were presented by the following members: Ernest Hogan, Billy Eldridge, Charles H. Moore, Eddie Goggin, Charles Davis, Fred Douglass, Rob Russell, Ollie Reese, John Hall, J. W. Mitchell, O. Edwards, James North, L. Williams, James Moody, T. Lucas, Al. Brown, Rob Slater, R. Conwell, R. Franklin, Henry Williams, Ikey De Vine, Dan Jenkins, Coley Grant, and Tom Logan. Many serviceable and costly tokens were presented, and Goggin and Davis were completely overwhelmed, but managed to murmur their appreciation. The lodge, sixty-eight strong, witnessed the departure of the Paris, which bore the boys away April 19.

Ollie Young closed on the Orpheum circuit April 23. He has been engaged for the Burt circuit of parks.

Vanoni has made her reappearance in London at the Alhambra, after an absence of several years. She is singing the same old songs.

Mr. and Mrs. Nell Litchfield have made big hits as Uncle Josh and Aunt Jerusha in Uncle Josh Sorbercy, introducing their specialties.

T. Nelson Downs, "King of Kolns," made a big hit on his first appearance at the Palace, London, recently, and immediately signed a four months' contract.

Willard, the clown juggler, has just closed a successful season of ten weeks with the Boston Howard Athenaeum Star Specialty co., and joined the Ron Ton Burlesquers at the Wonderland Theatre, Rochester, N. Y., last week for balance of the season.

In Philadelphia this week the usual excellent programme is offered at Keith's. Mr. and Mrs. Oliver Doud Byron present The Anxious Widow. Papinta does her beautiful dances, and other numbers are furnished by Press Eldridge, Lizzie and Vinie Daly, Harry Allister, Her. Burke and McDonald, the Reed Family, the Morrell Troupe, and Bryant and Saville. The Morrell Troupe, Evans, the Knight Brothers, Lawrence Crane, and the biograph, Milano's City Club is at the Trocadero and gives pleasing entertainment. Next week Irwin Brothers' Burlesquers.

VAUDEVILLE PERFORMERS' DATES.

Alburtus and Bartram—Folies Bergere Paris, France, March and April.
Angela Sisters—Academy of Music, New Orleans, 24-29, Nashville, May 1-6.
Allister, Hy.—Keith's, Phila., 24-29.
Ashbey, The—Haymarket, Chicago, 24-29, Chicago O. H., May 1-6.
Austin, Geo.—Palace, N. Y., 24-29.
Ani, Mlle.—Chicago O. H., 24-29.
Amsden, Arthur—Haymarket, Chicago, 24-29.
Alvan—St. John, N. B., 24-May 6.

Aldrich, Chas. T.—Alhambra, London, England—in definite.
Allen and Hempstead—Haymarket, Chicago, 24-29.
Ali Brothers—Cook O. H., Rochester, 24-29.
Bogert and O'Brien—H. and B's, Brooklyn, 24-29.
Bogert, N. H., May 1-6.
Beaumont Sisters—K. and B's, N. Y., March 13-April 29.

Blockson and Burns—Lyceum, Memphis, 24-29, G. O. H., Nashville, May 1-6.
Brown, Harrison and Brown—Bijou, Wash'n., 24-29.
Britton, Evelyn—Chicago O. H., 24-29.

Blanchard, C. C.—Keith's, Boston, 24-29.
Byron, Mr. and Mrs. Oliver—Keith's, Phila., 24-29.
Bartell and Morris—Brooklyn Music Hall 24-29.
Budworth, Mr. and Mrs. Henry—Brooklyn Music Hall 24-29.

Boothblack's Quintette—K. and B's, N. Y., 24-29.
Barry and Hughes—Cook O. H., Rochester, 24-29.
Boyle and Graham—Chicago O. H., 24-29, Haymarket, Chicago, May 1-6.

Bartellis, The—St. John, N. B., 24-May 6.
Bell, Laura Joyce—Olympic, Chicago, 24-29.
Barutis, Mme.—Keith's, Boston, 24-29.

Bon Ton Trio—Keith's, Boston, 24-29.
Bryant and Saville—Proctor's, N. Y., 24-29.
Bennett and Rich—Howard, Boston, 24-29.
Chivette—Royal Theatre, Birmingham, England—indefinite.

Caron and Herbert—Orpheum, Omaha, 24-29, Orpheum, Kansas City, May 1-6.
Case, Charles—Chicago O. H., 24-29.
Cressey and Dayne—Haymarket, Chicago, 24-29, Orpheum, Kansas City, May 1-6.

Cohaus, Four—Polk's, New Haven, 24-29.
Clifford and Ruth—Proctor's, N. Y., 24-29.
Chit, Mong, K. and B's, N. Y., 24-29.
Courtney, Maud—Auditorium, Phila., 24-29.

Craske, Edith—Olympic, Chicago, 24-29.
Carroll, Lew—Keith's, N. Y., 24-29.
Cooke and Mais—Montreal 24-29, Lowell, Mass., May 1-6.

Conway and Leland—Hopkins', Chicago, 24-29.
Canfield and Carleton—Harlem Music Hall 24-29.
Cardowine—Palace, N. Y., 24-29.

Cook, May—Cook O. H., Rochester, 24-29.
Carroll and Crawford—Brooklyn Music Hall 24-29.
Cody, John T.—Pastor's, N. Y., 24-29.

Campbell and Beard—Sam T. Jack's, N. Y., 24-29.
Colton, Prof.—G. O. H., Wash'n., 24-29.
Carroll and Gardner—Haymarket, Chicago, 24-29.
Carmen, La Belle—Olympic, Chicago, 24-29.

Conroy and McDonald—Keith's, Boston, 24-29.
Crane, Lawrence—Keith's, Phila., 24-29.
Cullen, James H.—H. and B's, Brooklyn, 24-29.
Clarke Sisters—H. and B's, Brooklyn, 24-29.

Dandy, Jess—Pastor's, N. Y., 24-29.
Darrow, Mr. and Mrs. Stuart—Cook O. H., Rochester, 24-29, Comedy, Syracuse, May 1-6.
De Forests, The—G. O. H., Wash'n., D. C., 24-29.

Dalys, The—Keith's, Phila., 24-29.
Delmore and Lee—K. and B's, N. Y., 17-29.
Drew, Mr. and Mrs. S.—Lyceum, Cleveland, 24-29.
Dooley and Tenbrooke—Keith's, Prov., R. I., 24-29.

Dale, Musical—Olympic, Chicago, 24-29.
Dresden Trio—Chicago O. H., 24-29.
Donovans, The—Bijou, Wash'n., 24-29.
Deming, Arthur—Cook O. H., Rochester, 24-29.

Duncan, Virginia—Bon Ton, Jersey City, 24-29, Newark May 1-6.
Duncan, A. O.—Proctor's, N. Y., 24-29.
Davies, W. C.—Auditorium, Baltimore, 24-29.

Dixon, Bowers and Dixon—Howard, Boston, 24-29.
Damm Brothers—H. and B's, Brooklyn, 24-29.
Doherty Sisters—Brooklyn Music Hall 24-29.
Eldridge, Press—Keith's, Phila., 24-29, Gilmore, Springfield, May 1-6.

Emmett, Gracie—Chicago O. H., 24-29.
Eckert and Heck—Proctor's, N. Y., 24-29.
Eddy Family—Keith's, N. Y., 24-29.
Esmeralda—Lyceum, Cleveland, 24-29.

Ellsworth and Burt—Keith's, N. Y., 24-29.
Eckert and Berg—G. O. H., Wash'n., D. C., 24-29.
Evans and Devere—Olympic, Chicago, 24-29.
Emerson and Omega—Keith's, Boston, 24-29.

Falke and Senn—Chicago O. H., 24-29.
French, Henri—K. and B's, N. Y., Feb. 27-April 29.
Felix and Barry—Palace, N. Y., 24-29, H. and B's, Brooklyn, May 1-6.

Farron, T. J.—Chicago O. H., 24-29, Hopkins', Chicago, May 1-6.
Fredericks Troupe—K. and B's, N. Y., 10-29.
Favor and Sinclair—Orpheum, San Francisco, 17-24, Los Angeles May 1-8.

Fortuna Brothers—K. and B's, N. Y., 24-29.
Fremonts, The—Hopkins', Chicago, 24-29.
Frobel and Ruge—Novelty, Brooklyn, 24-29.
Fields and Salina—G. O. H., Wash'n., D. C., 24-29.

Fox, Mudge—Sam T. Jack's, N. Y., 24-29.
Fox, Will H.—Columbia, St. Louis, 24-29.
Fagan and Byron—Auditorium, Baltimore, 24-29.
Flatow and Dunn—H. and B's, Brooklyn, 24-29.

Garrisons, The—England—indefinite.
Gaylor and Graff—Pastor's, N. Y., 24-29.
Glenroy, James R.—Orpheum, Omaha, 24-29, Orpheum, San Francisco, May 1-6.

Gilfoil, Harry—Keith's, Prov., R. I., 24-29.
Griffith Brothers—K. and B's, N. Y., 10-29.
Goggin and Davis—Palace, London—indefinite.
Guyer and Daly—Keith's, Boston, 24-29.

Gorman and Proctor—Sam T. Jack's, N. Y., 24-29.
Garnella and Shirk—Harlem Music Hall 24-29.
Gilbert and Trisold—Harlem Music Hall 24-29.
Gunning, Louise—Palace, N. Y., 24-29.

Grant and Norton—Palace, N. Y., 24-29.
Gotham Comedy Four—Bijou, Wash'n., 24-29.
Howe and Edwards—England—indefinite.
Hart, Annie—Lyceum, Memphis, 24-29, G. O. H., Nashville, May 1-6.

Hanley and Jarvis—Keith's, Prov., R. I., 24-29.
Hart and De Mar—Keith's, N. Y., 24-29.
Hartley and Amann—G. O. H., Pittsburgh, May 1-6.
Heath, Marie—Leland, Albany, 24-29, Shea's, Buffalo, May 1-6.

Holt, Alfred—Proctor's, N. Y., 24-29.
Heffron, Tom—Keith's, Phila., 24-29.
Hedrix and Prescott—Keith's, N. Y., 24-29.
Harrigan, James—Proctor's, N. Y., 24-29.

Hight, Pearl—Bijou, Wash'n., 24-29.
Hall, E. M.—Haymarket, Chicago, 24-29.
Hayes and Bandy—Keith's, Boston, 24-29.
Havens and Andrews—Keith's, Boston, 24-29.

Hallen and Fuller—H. and B's, Brooklyn, 24-29.
Hodges and Crossley—Novelty, Brooklyn, 24-29.
Harty, John—Novelty, Brooklyn, 24-29.
Her, Burke and McDonald—Keith's, Phila., 24-29.

Johnson and Dean—K. and B's, N. Y., 3-29.
Jones, Grant and Jones—Novelty, Brooklyn, 24-29.
Jewell, Gemma—G. O. H., Wash'n., D. C., 24-29.
King and Gray—Keith's, Prov., R. I., 24-29.

Kerlin, Louise—G. O. H., Wash'n., 24-29.
Kenyons, The—Olympic, Chicago, 24-29.
Kine and Gotthold—Novelty, Brooklyn, 24-29.
Knight Bros.—Keith's, Phila., 24-29.

Kriesel, Prof.—Keith's, N. Y., 24-29.
Kendall, Ezra—Olympic, Chicago, 24-29.
Kelly and Ashby—K. and B's, N. Y., March 29-April 29.
Lesters, The—Pastor's, N. Y., 24-29.

La Ciede and Raymond—Pastor's, N. Y., 24-29.
Lorenz and Allen—Lyceum, Cleveland, 24-29.
Lane, Lucy—Sam T. Jack's, N. Y., 24-29.
Latell, Ed—Harlem Music Hall, N. Y., 24-29.

Lessik, Hady—Palace, N. Y., 24-29.
Ladell and Francis—Bijou, Wash'n., 24-29.
Lacy, Harry—Keith's, Boston, 24-29.
Le Clair and Leslie—Howard, Boston, 24-29.

Lewis, Dave—Howard, Boston, 24-29.
Lloyd, Annie—Howard, Boston, 24-29.
Lee, Henry—Palace, N. Y., 24-29.
Leech, Al. and Three Roubens—Lyceum, Cleveland, 24-29, Alhambra, Milwaukee, May 1-6.

Leonides—Keith's, Boston, 17-29.
Lukens Brothers—Lyceum, Cleveland, 24-29.
Lozell—Keith's, N. Y., 24-29.
Lucas and Tyler—Haymarket, Chicago, 24-29.

Lewis, Baby—Haymarket, Chicago, 24-29.
Lawson and Namon—Proctor's, N. Y., 24-29.
Langslow, M.—Chicago O. H., 24-29.
Leslies, The—Keith's, Prov., R. I., 24-29.

Morton, Harry—Haymarket, Chicago, 24-29.
McConnell Sisters—Olympic, Chicago, 24-29.
McGuiness and Brady—Olympic, Chicago, 24-29.
Miller, Joaquin—Chicago O. H., 24-29.

Maxwell and Simpson—Columbia, St. Louis, 24-29.
Meredit, Maud—Columbia, St. Louis, 24-29.
Murphy and Nolan—Keith's, Boston, 24-29.
Merrillo and Evans—Keith's, Phila., 24-29.

Merrilles, Jessie—Auditorium, Balto., 24-29.
Moore Sisters—Auditorium, Balto., 24-29.
Masse—Auditorium, Balto., 24-29.
Mitchell Sisters—Howard, Boston, 24-29.

Montrose Troupe—K. and B's, N. Y., March 13-April 29.

Midgley, The—Chicago O. H., 24-29.
Murray, Elizabeth—Keith's, N. Y., 24-29.
Morello, The—Keith's, Phila., 24-29.

MITCHELL, MASON—N. Y., 24-29.
Mascare Sisters—Haymarket, Chicago, 24-29.
McKeever, Lizzie—Haymarket, Chicago, 24-29.
Mayo Sisters—Pastor's, N. Y., 24-29.

Maxwell and Dudley—Polk's, N. Y., 24-29.
Mudge and Morton—Keith's, Prov., R. I., 24-29.
Keith's, Boston, May 1-6.
Melville, Rose—Keith's, N. Y., 24-29.

Merritt, Hal—Palace, N. Y., 24-29.
Marinella, The—Palace, N. Y., 24-29.
Martelles, The—Bijou, Wash'n., 24-29.
Marcos, The—Hopkins', Chicago, 24-29.

Nelson and Millidge—Pastor's, N. Y., 24-29.
Nielsen Sisters—Olympic, Chicago, 24-29.
Niblo, Fred—Hopkins', Chicago, 24-29, Columbia, St. Louis, May 1-6.

Nichol Sisters—Columbia, St. Louis, 24-29.
Nobles, The—G. O. H., Wash'n., D. C., 24-29, Keith's, N. Y., May 1-6.
O'Rourke and Burnette—Pastor's, N. Y., 24-29.

O'Brien and Havel—Keith's, Prov., R. I., 24-29.
Parker, Nellie—Proctor's, N. Y., 24-29.
Peppita and Rosetta—Proctor's, N. Y., 24-29.
Prentice Trio—G. O. H., Wash'n., 24-29.

Polk, Dan—Keith's, Boston, 24-29, Keith's, Prov., R. I., May 1-6.
Polos, Three—Keith's, Boston, 24-29.
Price, Maud Beall—Novelty, Brooklyn, 24-29.
Papinta—Keith's, Phila., 24-29.

Powers and Thobald—Keith's, Boston, 24-29, Keith's, Prov., R. I., May 1-6.
Phasey Troupe—H. and B's, Brooklyn, 24-29.
Pice Bros.—Pastor's, N. Y., 24-29.
Royce, Mr. and Mrs. E. M.—Harlem Music Hall 24-29.

Revere Sisters—Bijou, Wash'n., 24-29.
Robetta and Doretta—Olympic, Chicago, 24-29.
Rose, Julian—Olympic, Chicago, 24-29.
Rosenow Midglets—Columbia, St. Louis, 24-29.

Rice and Cohen—H. and B's, Brooklyn, 24-29.
Romalo Bros.—Brooklyn Music Hall 24-29.
Romeys, The—Proctor's, N. Y., 24-29.
Raymond and West—Auditorium, Boston, 24-29.

Randalls, The—Palace, N. Y., 24-29.
Ransome, John W.—Keith's, Boston, 24-29.
Riley and Hughes—Proctor's, N. Y., 24-29.
Rappo Sisters—K. and B's, N. Y., Feb. 27-April 29.

Reno and Richards—H. and B's, Brooklyn, 24-29.
Rixfords, The—Proctor's, N. Y., 24-29.
Reed Family—Keith's, Phila., 24-29.
Solaret—Harlem Music Hall 24-29, Lyceum, Cleveland, May 1-6.

Sa Vana, The—Keith's, Prov., R. I., 24-29.
Stine and Evans—Cook O. H., Rochester, 24-29.
Simpson, Cheridah—Polk's, N. H., 24-29.
Sennetta, Six—Keith's, Prov., R. I., 24-29.

Sidonia—Keith's, N. Y., 24-29.
Smith and Fuller—Harlem Music Hall 24-29.
Satterlee, Jennie and Co.—Proctor's, N. Y., 24-29.
Satsuma—Columbia, St. Louis, 24-29.

Schuyler Sisters—Haymarket, Chicago, 24-29.
Silvers, The—Proctor's, N. Y., 24-29.
Simms and Graham—K. and B's, N. Y., 24-29.
Smith and Campbell—Lyceum, Cleveland, 24-29.

St. John, Gladys—Sam T. Jack's, N. Y., 24-29.
Sidi Hassan Ben Ali—Sam T. Jack's, N. Y., 24-29.
Sadi—Harlem Music Hall 24-29.
Snyder and Buckley—Polk's, N. H., 24-29, Pastor's, N. Y., May 1-6.

Smith, Kitty—Olympic, Chicago, 24-29.
Stanley and Jackson—Columbia, St. Louis, 24-29.
Stear, Carrie—Howard, Boston, 24-29.
Smith and Cook—Howard, Boston, 24-29.

Turton, John E.—St. John, N. B., 24-May 6.
Thatcher, Geo.—Keith's, N. Y., 24-29.
Tanakas—Proctor's, N. Y., 24-29.
Tydells, The—Haymarket, Chicago, 24-29.

Thompson, James—Olympic, Chicago, 24-29.
Tavary, Marie—Auditorium, Balto., 24-29.
Thompson, Harry—Novelty, Brooklyn, 24-29.
Therney, J. T.—Chicago O. H., 24-29, Lyceum, Memphis, May 1-6.

Toon, Moning—K. and B's, N. Y., March 13-April 29.
Victoria, Mlle. Etta—Pastor's, N. Y., 24-29.
Vilona Sisters—Keith's, Boston, 24-29.
Valmore—Keith's, Prov., R. I., 24-29.

Valecia, Mlle.—Keith's, Prov., R. I., 24-29.
Williams and Tucker—Pastor's, N. Y., 24-29.
Wayne and Caldwell—Pastor's, N. Y., 24-29.
Williamson and Stone—Pastor's, N. Y., 24-29.

Whelan, M. S.—Polk's, N. H., 24-29.
Wesson, Walters and Simon—Haymarket, Chicago, 24-29.
Williams and Adams—Brooklyn Music Hall 24-29.
Wilson, Knox—Chicago O. H., 24-29.

Welby, Bertha co.—Palace, 24-29.
Walz and Ardell—Keith's, N. Y., 24-29.
Wood and Sheppard—Auditorium, Balto., 24-29.
Willett and Thorne—Pastor's, N. Y., 24-29.

Watson, Hutchinson and Edwards—Keith's, Boston, 24-29.
WILDER, MARSHALL P.—Los Angeles, Cal., 16-29, Proctor's, N. Y., May 8-13.
Wilson, Al.—Haymarket, Chicago, 24-29.

Ward and Curran—Palace, N. Y., 24-29.
Wormwood, Prof.—Harlem Music Hall 24-29.
Wilks, Anna—Palace, N. Y., 24-29.
Wilson Family—Proctor's, N. Y., 24-29.

Williams, Gus—Keith's, N. Y., 24-29.
Yorke and Adams—Harlem Music Hall 24-29.
Zimmer—Keith's, Prov., R. I., 24-29.

A NEW AMUSEMENT DEVICE.

A new spectacular device called The Panodrome, which was one of the drawing cards at the Turin (Italy) Exposition last year, is soon to be introduced to Summer pleasure-seekers in America by John Chartres.

The Panodrome is an illusion apparatus on a large scale which gives the beholder an exact impression of a railway journey from Rome to Pompeii. The spectator takes his seat in a railway car which stands in what is to all appearances an ordinary station. Directly, with the proper accompaniment of rattle and jerk, the train seems to move out into the open—this effect being gained by the movement of the station walls. The scenery is perfectly reproduced by the rapidly moving strips of canvas and the effect is said to be surprisingly realistic. The landscapes were painted by Italian artists and are those used in Turin. Mr. Chartres, who with two other Americans has secured the sole rights for this country, has about completed negotiations for the establishment of the Panodrome at Coney Island, Philadelphia, and Chicago.

BLACK PATTI'S TROUBADOURS.

The season of Black Patti's Troubadours has been successful and Managers Voelckel and Nolan have had so many requests that they have decided to postpone their European tour until next year. Everywhere the big organization has appeared it has caused a sensation, and packed houses have been the rule during the entire season. The company will play Boston, Baltimore, and Philadelphia, and at the Columbus and Grand Opera House in New York during the next few weeks. No vacation will be taken this Summer, as Voelckel and Nolan are considering several offers to place the Troubadours at popular resorts. Many additions and improvements will be made to the company next season.

MANAGER SPITZ'S ENTERPRISES.

A. A. Spitz, president of the New England Amusement Company, which controls three New England theatres, and is building a beautiful house to be called the Empire Theatre, at Providence, has been in this city booking for this house, and has succeeded in securing the cream of attractions, including the latest New York successes. From the list of attractions booked by Manager Spitz for the new Empire, the Olympic, and the other houses of his company, it seems that their success for the coming season is assured.

Herbert Cawthorn, comedian, in Gay Paree. **.

MATTERS OF FACT.

Greeson's Opera House is the new theatre at Prescott, Ark., a town of 3,000 population eager for good things theatrical. W. S. Wolfe is the manager and is now booking for next season.

The engagement of the Corse Payton Comedy company at the Newark (N. J.) Theatre has proven an unqualified success. The business has increased daily, the performances giving the utmost satisfaction. The venture has been successful beyond the fondest expectations of Mr. Payton. The company is a carefully selected one, Etta Reed, playing the leading business, has already become a strong favorite.

Professor Alvione will have Summer classes running at his studio at the Grand Opera House Building, which he is now forming. Every style of dancing is at his school.

The bookings of the Portland Theatre, Portland, Me., will be confined to first-class attractions next season. No burlesque companies will receive a hearing. The week of May 22 is open here.

Edith Yerrington, a young woman gifted with an excellent highly trained soprano voice and considerable histrionic ability, is

CHICAGO, Ill. The money he hoards are in the

PROVIDENCE, R. I.—Keith's (Charles Loveberg, resident manager): Week 17-2: Joseph H. and Carrie De Mar appeared in a delightful sketch. John C. Fox and Katie Allen, Reno and Richard Conroy and McDonald, Daly and Devere, Elizabeth Murray, Sidonia, Merrell and Evans, Carl Krill, L. H. Carroll, Frey and Fields, and the biograph. *Box office* continues large. For 24-25 O'Brien and Hay

Byron, Al W. Raymond, Forrester and Floyd. Frank Cushman, and the Meeker-Baker Trio. Flo Irwin and George W. Monroe 23-29.—Bijou (M. S. Rowson, manager): The Gay Masqueraders are drawing good houses 17-22. The co. is mediocre. Bad Sings is the best trick bicyclist ever seen here. Darktown Swells 24-29.—Empire (A. McCannauhy, manager): This house is doing an excellent business 17-22. A good bill is provided by La Taur Sisters, Lillian M. Bourne, Gilmour and Magee, Selma Kytyn, Lou Geisler, De Elmar Trio, Bébé Riel, Zeila Clayton.

GLOUCESTER, MASS.—Dewey (George Le B. manager); Cavanaugh and Hamilton; Elsie Le B. Demonic and Belle, the Fillmores, and Ada Hom week 17.

Reno's Circus, which has been wintering at Creston, Ia., will open its season at that place May 6.

J. M. J. Kane is manager of advance car No. 1, a general press agent of John Robinson's shows this season. Last year Mr. Kane occupied the same position with Walter L. Main's Circus.

—♦♦♦—

Casino audience tender ovations to Suede Forrester's music.

BROOKLYN.

SATU

Reno's Circus, which has been wintering at Creston, Ia., will open its season at that place May 6.

J. M. J. Kane is manager of advance car No. 1, a general press agent of John Robinson's shows this season. Last year Mr. Kane occupied the same position with Walter L. Main's Circus.

—♦♦♦—

Casino audience tender ovations to Suede Forrester's music.

Cross was given

Reno's Circus, which has been wintering at Creston, Ia., will open its season at that place May 6.

J. M. J. Kane is manager of advance car No. 1, a general press agent of John Robinson's shows this season. Last year Mr. Kane occupied the same position with Walter L. Main's Circus.

—♦♦♦—

Casino audience tender ovations Suede Forrester's music.

A. — Welsh B. —

season. Last year Mr. Kane occupied the same position with Walter L. Main's Circus.

Mr. Kane occupied the same position in the same firm's Chicago.

CORRESPONDENCE.

(Continued from page 7.)

Breezy Time 12; small house. The Dazzler 14; business fair.—ITEM: The regular season here has closed.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): Eugene Blair and an excellent supporting co. presented A Lady of Quality 10 to a large audience. William Bramwell and Lucia Moore shared honors with the star. This attraction closed the regular season here.—TAMERAC: The Bells Concert co., under auspices of Y. M. C. A., pleased a large audience 14. W. V. Lyons.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwald Theatrical Circuit Co., lessees): E. Bergman, manager: Baldwin-Melville co., 11-15; presenting Camille, Bulls and Bears, The Runaway Wife, Humbug, The Devil's Web, The Prisoner of Algiers, Master and Man, and Hazel Kirtle; good co.; satisfactory business. Aubrey Dramatic co., 17-22.

DENISON.—OPERA HOUSE (M. S. Epstein, manager): Charles Harrison's co. presented My Uncle from New York 13; poor house; performance fair. Eugene Blair in A Lady of Quality 15; large and appreciative audience.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Wies, manager): Aubrey Dramatic co., in My Uncle from India, A Woman's Honor, Fair Play, Leah the Forsaken, Falsely Accused, and Turned Up 19-25; fair co.; business light; season closed.

DALLAS.—OPERA HOUSE (George Anzy, manager): Fannie Bloomfield Leister 10; large audience. Eugene Blair 12, 13, presented A Lady of Quality to good business; performance good. Walsh-MacDowell co., 18, 19.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Spomer Dramatic co., 10-15 to fair audiences in The Pearl of Savoy, For Honor's Sake, The Flower Girl, The Trial at Midnight, An Egyptian Princess, and An American in Cuba.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Eugene Blair supported by William Bramwell and an excellent co., 11 in A Lady of Quality; large house; performance excellent.

CLARKSVILLE.—TRILLING OPERA HOUSE (Charles O. Gaines, manager): Mozart Symphony Club to packed house 14, despite inclement weather; audience pleased.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Eugene Blair in A Lady of Quality 14 to large house; performance excellent; season closed.

GAINEVILLE.—OPERA HOUSE (John A. Hulen, manager): My Uncle from New York 10-14; small house; performance poor. Black Crook May 11.

EL PASO.—MYA'S OPERA HOUSE (George Walker, manager): Dark.

DENTON.—GRAHAM OPERA HOUSE (Neely and Mounts, managers): Bells Concert co., 22.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Byler, manager): Stuart Robson and his excellent co., 11-13 to business from fair to packed in The Meddler and Two Rogues and a Romance. The members of the co. were each warmly received. Mr. and Mrs. Robson, Harold Russell, Marie Burroughs, Ida Van Cortlandt, and Miss Perry, are each well known here. Primrose and Dockstader's Minstrels 14, 15 to packed houses. The show is one of the best we have seen.—NEW GRAND THEATRE (M. E. Mulvey, manager): Bobby Gaylor in McSorley's Twins 10-13 to fair business.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): James Kipper-Ward co., 10, 11, in The School for Scandal, Macbeth, and Hamlet; S. R. O.; audiences delighted. Primrose and Dockstader's Minstrels 17, Roland Reed 22. The Bostonians May 7.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Si Perkins 19. Katie Emmett May 3. A Midnight Bell 15.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): A Texas Steer 19; S. R. O. A Hired Girl 20. The Heart of Maryland May 5. The Prisoner of Zenda 9. Pudd'nhead Wilson 15. Joseph Greene co., 22-27. ITEM: The house is being thoroughly cleaned and redecorated, wired for electricity, making it one of the most attractive houses in New England.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Little Host played to S. R. O. 6. The co. was up to date. Della Fox was unable to appear. Her understudy, Miss Murray, played the title-role very acceptably. Joshua Simpkins May 2. The Prisoner of Zenda 11.—LIBRARY HALL (C. Fred Van Vleet, manager): Howe's warograph May 1.

BELLOWS FALLS.—OPERA HOUSE: The Little Host to a good house 14. Della Fox was not able to appear on account of illness, but Florence Murray was very acceptable in the leading role. The Heart of Maryland 20.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): A Texas Steer to S. R. O. 19. The Heart of Maryland May 2.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): The Heart of Maryland 20.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): Black Patti's Troubadours 15; fair but appreciative audience. Murray and Mack in Finnegan's Ball 18; crowded house; performance pleasing. The Dazzler 19; small house; performance poor.—ITEM: The Dazzler will return 26 for employees' benefit. This will close the theatre for this season, when it will immediately be turned into a lodging house, as the ground for the new Academy of Music has been broken and the foundation is being laid. The new theatre will be completed and ready for opening Sept. 1.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Black Patti's Troubadours to a small audience 14. Murray and Mack gave a fair performance of Finnegan's Ball 17; small audiences. The theatrical event of the season was the production of Nathan Hale by N. C. Goodwin and Maxine Elliott 18. Every seat was sold at both performances; entire satisfaction. The Dazzler will close the local season 24.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Black Patti's Troubadours 13; business and performance good. Murray and Mack in Finnegan's Ball 15; business and performance fair. N. C. Goodwin and Maxine Elliott in Nathan Hale 17 to the largest house since the theatre has been opened; performance excellent. The Dazzler 20.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Eunice Goodrich co., 10-15 to fair business. Plays presented: The Cricket, East Lynne, The Bobolink, Just a Plain American Girl, Dad's Boy, Phyllis and Wanted, a Husband, Boston Ladies' Military Band to small business 19.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): The Dazzler 17; small business; fair performance. Miss Fisk, the leading woman, was ill in this city with appendicitis. Boston Festival Orchestra 19; crowded house; fine concert. Season closed.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Murray and Mack in Finnegan's Ball 13; good performance and house. The Dazzler 18; good performance; poor house. Boston Festival Orchestra 20.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Back on the Farm 15; poor business and performance. Murray and Mack 20. Eunice Goodrich co., 27.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Murray and Mack in Finnegan's Ball 11; business good; performance excellent. Arnold Wells co., 24-26. Schubert Concert co., 27.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsch, managers): Eunice Goodrich co., 17-19; fair co. and attendance. The Dazzler changed date to 23.

WASHINGTON.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles Van De Water, manager): The Spider and the Fly to fine business 6; performance fair. Leopold Godowsky 10; fair business; concert fine.

Clara Thropp in A Doll's House and The Truant Spouse 12 gave satisfaction to fair business. Primrose and Dockstader's Minstrels 20. Devil's Auction May 10. John Griffith 16. MacDowell-Walsh co., 19.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Ushers' benefit 13; large attendance; good entertainment. John Griffith 21, 22. Stuart Robson 24, 25.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): 1492 15; good business. The Geisha 17; S. R. O.; satisfaction given. Sol Smith Russell 26.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Tommy Shearer co. closed a good week 15 in Little Military, Cyrano de Bergerac, The Wait of the Mines latter half of week. O'Hooligan's Wedding 17-19; light business. The Sleeping City 24-26. Daniel R. Ryan co., May 8-13.—ITEM: The Opera House passes into the hands of the new lessees, Feinler and Rader, May 1.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): 1492 13; good performance; large house. Haverly's Minstrels 15 gave satisfaction to good business. Tommy Shearer co. opened for a week 17; packed house; co. strong. Repertoire: Dangers of a Great City, Only a Farmer's Daughter, Little Miss Military, The Black Flag, The Factory Girl, The Vagabond's Wife, Cyrano de Bergerac, and A Wait of the Mines.—Fanny Rice 27. A Milk White Flag May 9.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): Henderson Vandeville and Vitascop co., 25, 26.—ITEM: The season will close May 1. During the summer the house will be completely remodeled and enlarged. The present scenery will be replaced by an entirely new outfit.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph R. Gallick, manager): Local minstrels 12 to S. R. O. The Gormans in Mr. Beane from Boston 13; good business; pleased audience. Murray and Mack 22. Fanny Rice 25.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): The Gormans in Mr. Beane from Boston 14; good business. N. C. Goodwin and Maxine Elliott in Nathan Hale 19. Murray and Mack 21. Fanny Rice 25, closing the local season.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Queen Esther (local) 18, 19.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Maxwell Stock co., 24-29.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Palast Theatre co., of Milwaukee, presented Dorf and Stadt 11 to a very large audience. The co. was very evenly balanced, and gave a pleasing performance. As this was the first German performance ever given at the Fuller considerable doubt existed as to the monetary success of the venture, but now there is a feeling of certainty that an occasional visit from so excellent a co. will be greeted with a large house. Through the Breakers 19. The Flints 24-28. Vogel's Minstrels 27.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): Hartigan, Dr. Jekyll and Mr. Hyde to fair business 8. Clay Clement in A Southern Gentleman delighted a large audience 12; fine performance. A Jolly Night 17, 18. Vivagraph 21, 22. The Missouri Girl 26.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Local minstrels 10, 11. The Blondells 13-15 in A Cheerful Idiot and A Joy on Broadway; performances good; large business. Newell's Cyrano de Bergerac 19. Too Much Money 21. Tim Murphy 25.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Max Bendix Concert co. delighted a large audience 17. William Owen in The Three Guardsmen 19; large and appreciative audience. Blondell and Fennessy co., 24-26 in A Cheerful Idiot, A Joy on Broadway, and Cyrano de Bergerac.

BARABOO.—THE GRAND (F. A. Philbrick, manager): Columbian Comedy co., 3-8; fair business. Plays presented: Prince and Lady, Dixie Land, The Unknown, Kathleen Mavourneen, The Mayor's Daughter, and The Squire. Ben S. Meers 22. Vogel's Minstrels 26.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Beach and Bowers' Minstrels to S. R. O. 5; satisfaction given. Kidnapped 13; light house; performance unsatisfactory. Tim Murphy 22. William Owen 27.

RACINE.—BELL CITY OPERA HOUSE (C. J. Feiker, manager): William Owen co. presented The Three Guardsmen to a large audience 11; performance satisfactory. The Missouri Girl before a fair audience 16. Through the Breakers 21.

APPLETON.—OPERA HOUSE (J. W. Thibodeau, manager): Local minstrels pleased a good audience 13. Blondell and Fennessy co., 17-19 to good business, presenting A Cheerful Idiot, A Joy on Broadway, and Cyrano de Bergerac. William Owen co., 20.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Kidnapped to big house 15; co. not up to the standard. Ben Meers to light business 17 in Richard III. Mr. Meers was good; support poor. William Owen co., 20. Columbia Comedy co., May 14.

MERRILL.—BERNARD OPERA HOUSE (P. E. Bernard, manager): Frank E. Long co., 10-15; crowded houses. Dodge and Black 21, 22. William Owen co., 28. True S. May 9.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, lessee and manager): Ben S. Meers in The Shattered Idol and Richard III. 12, 13; fair patronage; co. first class.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevens, manager): Banda Rossa 5; small but appreciative audience. Bendix Concert co., 13. William Owen 21.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Vivagraph-Graphophone co., 16; crowded house. Welsh Prize Singers 17. Blondell and Fennessy co., 20-24.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): The Blondell-Fennessy co. in A Cheerful Idiot 16; full house; general satisfaction. Bert Cootie in The New Boy 23.

SHEBOYGAN.—OPERA HOUSE (William H. Stoddard, manager): Yacht Club Minstrels 20, 21; good business. The Missouri Girl 23.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Tim Murphy 21. Clay Clement 22. Frank E. Long co., 24-26. Otis Skinner 4.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Tim Murphy 20. Clay Clement 24.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Sadie Raymond in The Missouri Girl 17; fair house. Tim Murphy 26. Vogel's Minstrels 27.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): William Owen in The Three Guardsmen May 15.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): The Battle of Manila March 28, 29; good entertainment; good business. Lectures on South Africa 17, 18.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepard, manager): A Dangerous Maid to big business 13-15. Madge Lessing, Mayne Gehrue, Martha Russell, Raymond Hitchcock, and Richard Carle made individual hits, while the imitations by Cissie Loftis were the feature of the performance. De Wolf Hopper 23-25. The Prisoner of Zenda 24-26. De Wolf Hopper 27-29. Francis Wilson May 1-3. Richard Mansfield 4-6. PRINCESS THEATRE (O. B. Shepard, manager): A Night Out was presented by the Cummings Stock co., 17-22; large audiences. My Brother-in-Law 24-29.—MARSEY MUSIC HALL (J. E. Suckling, manager): Gonnard's Redemption was given 13 before an immense audience. Sousa's Band 15. The soloists were: Dorothy Hoyle, Maud Reese Davies, Herbert L. Clarke, and Arthur Pryor. Dan Godfrey's Band 21. Madame Schumann Heink and Paur Orchestra 24.

WINNIPEG.—THEATRE (C. P. Walker, manager): Jules Gran Opera co. closed a two weeks' engagement 15, presenting the last week: The Mikado, Erminie, Fra Diavolo, Said Pasha, The Brigands, and Falke. Adele Farrington, Mary Carrington, George Broderick, Harry Davies, Fanny Myers, Sylvia Langlois, Dan Young, and Stanley Field made great hits during the engagement. Hi Henry's Minstrels 17, 18. The Princess Bonnie (local) 20, 21. McFadden's Row of Flats 25, 26. Clay Clement 28, 29. Ian MacLaren May 1. Stuart Robson 2, 3. Primrose and Dockstader's Minstrels 8, 9. The Brownies 11-13. The Turtle 17, 18.—GRAND THEATRE (W. H. Seach, manager): The Nelson Stock co. closed a six weeks' engagement 15. Plays during the week were: Charles's Aunt, Camille, and Blow for Blow. The theatre will be dark for the next few weeks.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Stetson's U. T. C. 14, 15 failed to satisfy the patrons of a first-class theatre; fair audience.—GRAND OPERA HOUSE (Joseph Frank, manager): The Victoria Stock co. opened their engagement here 17 to a packed house and were well received; performance was Hands Across the Sea. Neil Twomey, Miss May Park, and J. J. De Grasse deserve special mention.—ITEM: Eugene Rodding, of New York, has been appointed manager of the Victoria Park Auditorium, which will open shortly for the summer season. Comic operas and vaudeville will be presented.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Marks Brothers' co. concluded a two weeks' engagement 15, presenting during the final week The Two Orphans, Little Miss Thompson, The Little Duchess, In North Carolina, A Soldier's Sweetheart, East Lynne, and The Runaway; packed houses; excellent performances. May Bell and J. Knox Gavin deserve special mention. E. E. Carswell's lecture delighted a large house 17. Paul Cazenueve in Don Cesar de Bazan, Faust, and David Garrick 20-22.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Iolanthe 7, 8; capital performances; fair business. John L. Sullivan co., 19. Ian MacLaren 28.—SAVOY THEATRE: Good vaudeville bill 10-15 to excellent houses.—CITY MUSIC HALL: Engagement of Metropolitan Opera co. ended 8; business large.—ALHAMBRA THEATRE (W. H. Lucas, manager): Dark.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): California Bon Ton Burlesquers 11-15 to light business; performances fair. The redeeming features being the work of the California Trio and St. Clair Brothers. The Williams' Concert Band (local) pleased a large audience 17. The May Queen will be presented by amateurs 18, 19. A Hot Time in New York 20-22. Edwin Maynard co., 24-May 6.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): Plunket Greene (return) 13; fair business. White's Faust 15; satisfactory performance; large attendance. Wells-Heath co., 17-22; fair business. Plays first half of week: Our Strategists, Lynwood, Caste, and The Russian Serf. A Box of Monkeys (local) 24. Frank Daniels 25.

BARRE.—GRAND OPERA HOUSE (John Powell, manager): Paul Cazenueve 17-19 in Faust, Don Cesar de Bazan, and David Garrick. Marks Brothers' Comedy co., May 1-13.—KING'S MUSIC HALL (N. W. E. King, manager): Dark.

BELLEVEILLE.—CARMA'S OPERA HOUSE (Fred Adams, manager): Alma Chester co., 10-15; crowded houses. Plays presented: Herminie, Mismated, The Wages of Sin, At Fort Bliss, Denise, and The Cuban Patriot. Same co., 17-22.

WOODSTOCK.—OPERA HOUSE (W. D. Emerson, manager): Porter J. White in Faust 18 to banner house of season; performance, although very fair, suffered by comparison with other productions of Faust seen here.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.—NEW GRAND OPERA HOUSE (A. McVean, manager): Standard Concert co., 17. White's Faust 21.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Paul Cazenueve in Don Cesar and David Garrick 11, 12; fair houses; performances satisfactory. Ole Olson 21. Tripp Musical Recital May 4.

MELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): A. M. DuBois, representative: White's Faust 13; good house.

GALT.—SCOTT'S OPERA HOUSE (Dick McMillan, manager): Dark.—TOWN HALL: Nashville Students 17-22.

HAMILTON.—GRAND OPERA HOUSE (Mrs. F. W. Stair, manager): The Prisoner of Zenda 22. Frank Daniels 23.

LETTER LIST.

WOMEN.

A. Minerva Adams, Clarisse Agnew, Adele Archer, Edna Aug.

B. Miss Brown, Aimee Bernard, Mrs. R. H. Burnside, Nellie Brown, Clara Bowers, Agnes Burke, Olive Barry, Marie Barringer, Janette Berry, Mamie Bahchoir, Grace Burke, Mattie E. Bowen, Rose Brainer, Caroline Bee, Florence Brainer, Laura Bennett, Lillian Brainer, Myron Barwell, Grace Bell, Julia G. Baird, Jane E. Brishover, Madame Bruni, Genevieve Reaman, Ethel Block, Georgia Busley.

C. Jeannette Conner, Viola Carlsdott, Grace Coleman, Lillian Y. Charters, Miss M. D. Clarke, Berita Carl, Miss H. Crossman, Miss W. Cooper, Collin Campbell, Mrs. H. D. Crossley, Jessie Conant, Fanchon Campbell, Cora Carlisle, Sara Conant, Jennie Curtis, Adele Clarke, Mak. Carden, Lizzie Conway, Florence Chase.

D. Margaret Delmour, Lulu Delmay, May Duryen, Eva Denison, Alexandra Dagmar, Cora Deane, Vivian Danvers, Viola D'Armon, May Douglas, Ida Donette, Lazzette, Du Brock, Maud Rose Davies, Madge Dixey, Anna Driver, Virginia Darrell, Josie Dott, Hortense Dean, Ruth De Shon.

E. Miss Jerome Edwards, Jenny Eddy, Ada C. Early, Esmeralda, Miss Temple Evans, Florence Evans.

F. Pauline Fletcher, Stephen Fitzpatrick, Madame Flour, Helen Ford, Clara Fliske, Clara Fairfax, Isabel Fenton, Eleanor Forrester, Mrs. A. L. Filson, Della Fox.

G. Effie George, Kittle Gray, Emilie Gardner, C. Gilman, Maud Gordon, Mohawk Go-Won-Go, Helen Gurney, Maggie Gifford, Polyan Grahame, Elma Gillette, Katherine B. Glenn, Katherine Germaine, Nellie Granville.

H. Anna Hathaway, Blanchette Holt, Carl Harry, Grace Hamilton, Grace Hazard, Grace Hickoy, Grace Henderson, Mrs. Fred Hoyt, Louise Hashaw, Lizzie Hunt, Benjie Harrison, Florence Harvey.

I. Alice Irwin.

J. Annette Jewell, May Jordan, Clara Bella Jerome, Hilda Louise Johnson.

K. Myrtle Kingsland, Cassie M. Knight, Mrs. Kayne, Mollie Killingsly, Maud Kempton, Mae Kent, Georgia D. Kenyon, Andray Kingsland, Eleanor Barry Kent.

L. Lenore Lockwood, Rose Leighton, Helen Lord, Elsie Leslie, Cleo Lionel, Beatrice Leslie, Gussie Larsen, Anne La Valle, Sisters La Mar, Hubert Labade, Lucille Le Verne, Daisy Lovering, Nellie Lawrence, Bertha Livingston, Mrs. J. D. Lamson, Seba Leslie, Mollie La Tour, Adah F. Langdon, Louise Lloyd.

M. Maud Miller, Marti Sisters, Marion Manola Mason, Eugene Moore, Josephine May or Mack, Cissy Meredith, Helen H. Moore, Louise Muller, Allie Marshall, Miss R. Main, Louise McElroy, Kitty D. Milly, M. B. Moulton, C. F. McCarthy, Catherine Moore, Anna Maitland, Mabel Montgomery, Lillian Mortimer, Nellie Maskel, Sue Belle Mead, Mae E. Morris, Edna B. Marshall, Nannie Marter, Angela McCall, Lida MacMillen, Clara Moore, Lillian McElbourne, Agnes Murray, Mary Moore, Etta Moywood, Claire McDowell, Dina Mazon.

N. Miss Noldi, Nellie Nelson, Florence Noble, Lillah Neffing, Mrs. Joe Nichol.

O. Mrs. F. S. Oliver.

P. Jennie O'Neil Potter, Mrs. J. W. Poll, Kittle Parkinson, Addie Prucilla, Sarah Prince, Elizabeth Perrin, Madeline Pathe, Grace Prapreant, Grace Prapreant, Emma Pollock, Jessie Padyham.

R. Marion Rae, Olive Whiting Roberts, Mrs. Robertson, Alma Russell, Louise Rial, Lida Richards, Carle Rose, Caroline Rhodes, Mrs. Walter Roberts, Lydia Radcliffe, Elton Russell, Lillie Raymond, Bertha Belle W. Reid.

S. Magdeleine Schernell, Johanna Stiller, Grace Spencer, Maudie Selhoff, Etta Stetson, Otis Skinner, Hazel Selkirk, Frances E. Sears, Grace Spencer, Florence Stone, H. Sterling, Clement St. Martin, Josie Sisson, Ella Salisbury, Mrs. A. Sanders, May Stanford, Alice

M. Snyder, Jennie Sayles, Etta Stetson, Rose Stark Spiker.

T. Cora Tanner, Ethel Tillson, Ethel Tucker, Minnie Trice, Sylvia Thorne, Eva Tanguay, Edith Tutine, Lulu Tabor, Mayne Taylor.

V. Alice Virtue, Berte Vening, Renne Vinton, Jessie Villars, Ethel Vincent.

W. Lillian Ward, R. G. Williams, Anna Ward, Frances Whitehouse, Kitty Walsh, Jane C. Walters, Maud K. Williams, Beatrice West, Anna Wheatly, Carrie Wiegand, Lillie Washburn, R. Marion Wilson, Dorothy Walker, Grace Whitehouse, Lottie Wilkins, Francis H. Wheeler, Loretto Wells, Lottie Williams, Ella Wren, Hattie Weems, Ella West.

Y. Helen Yorke.

MEN.

A. Wm. Archer, Sam J. Adams, Fred Aulbrook, R. F. Aaron, M. L. Alsop, Harry J. Armstrong, Jno. Armstrong, Don A. Anderson, A. H. Alsop.

B. J. E. Brennan, W. H. Batchelder, E. B. Bradford, W. R. Butler, C. N. Bertram, W. W. Brown, Digby Bell, Frank C. Bostock, Edwin Brown, George Baker, S. C. Behenna, Sir Gordon Baldwin, Teddy Byers, Robt. H. Burnside, Tilton Bryce, C. Rodde, Chas. E. Burk, W. C. Boyd, J. Ed. Byers, W. Fisher Burns, Dudley S. Buck, Mat S. Berry, John C. Bennett, E. W. Brill, Frank Beamish, Richard Bennett, Harry C. Barton, Ed. Blondell, Fred. Beckman, James J. Bates, W. A. Brummell, C. J. Bagley, C. E. Barnhart, L. D. Blondell, John Braham, Robert Bibbs, Clement Bainbridge, J. Borte, Chas. Barrington, Frank G. Budd, Lawrence Harbour, V. H. Bond, Robt. C. Bennett, Sheridan Block.

C. Wm. Cookson, Alex. Comstock, A. W. Camp, S. Chilling, James Carroll, W. F. Crossley, The Cliffords, De Witt Clinton, W. J. Cogswell, Will C. Cowper, James Colburn, Walter Chester, C. E. Cook, Dan A. Considine, Ralph G. Clark, E. Clifford, J. G. Conway, Walter J. Colver, Walter Campbell, A. Caldwell, Matt Curtis, Gilbert Clayton, Burr Caruth, Wm. G. Campbell, John W. Cope, W. M. Cheeseman.

D. A. H. Dexter, Edwin De Coursey, Ralph Denmore, Claude L. Du Hain, Allen Darnakey, Arthur Devlin, Bruce Douglas, Arthur Deming, Abbott Davidson, Leslie Davis, Mr. De Shetley, Ed Wallace Dunn, E. Dutory, Harry Driscoll, Oscar Dane, M. Ordway Daly, Theo. J. Doucette, Will J. Donnelly, J. S. Dolan.

E. Hugo Eckart, Marklen Ellis, Gordon Eldrid, H. J. Emmett, Chas. Emanuel, W. C. Elmer, George G. Emerick, Chas. E. Eldridge, Robt. Eberle, Evans and Kennedy, Ellis O. Co.

F. J. D. Flynn, Robt. W. Fliske, Dave Forrest, H. G. Fugus, M. Fanette, Maurice Freeman, Mark Fenton, Robt. Fulgora, Miller Farnum, Barney Ferguson, Jack Farley, Robt. Fulgora, Chas. M. Fischer, Joseph Fitzpatrick, Inno Fox, A. L. Fanshaw, Eugene Fraser, Walter Floyd, Herbert Flansburg, Sid. Forrester, W. F. Falk, Will Fuller.

G. Ed. Goodman, Jos. W. Goodrich, R. Germain, Fred. L. Godding, Geo. J. Gaskins, Frank Glenn, Golding (telegram), Gloss Bros., Thos. Garrick, Jos. Greensfelder, Emilie Grand, Francis J. Grandon, Wm. Gill, Robt. Gaillard, W. H. Gough, Frank Gerth, Fred E. Gilmore, Nat. Gray, Claude Gouard, Frank M. Goodbar, Wm. T. Gaunt, Geo. C. Golden, W. E. Garry, Campbell Galzin.

H. Wm. Hershah, Arthur D. Hall, Cornelius Huber, George K. Hamilton, W. A. Harold, Albert J. Hellman, Tony Homal, Fred C. Hoop, E. M. Harris, A. Hollingsworth, Ed. Hamilton, Frederick Howe, Alf. Holt, Oscar Hall, J. H. Harris, Jno. B. Hollis, Mr. and Mrs. Jno. Hale, Harry Hayes, E. P. Hilton, Maurice Hedger, Leo O. Hardman, Geo. Heath, W. Forrest Huff, H. H. Horton, Edgar C. Hand, W. B. Henry, S. T. Howard, Fred W. Hart, Hubbrook (telegram), Thos. J. Hurd, Jack Hirsch, Jack Holbrook, Hayes and Post, Fred. Hearn, Fredk. Hartley, G. E. Hames, Tom Henry, Frederick Hallen.

I. Frank O. Ireson.

J. Francis J. Jerard, Tom Jordan, J. P. Johnson, J. L. Junker.

K. James Keeley, George Kunkle, Pierce Kingsley, Wm. Kilpatrick, Arthur Lee Kalm, Joe Kearney, Kelly, Tenbrook and Kelly, James Kelly, Jas. E. Kenny, Kenno and La Barre, Chas. King, Kin Kinzie, Frank M. Kelly, Chas. Kent.

L. Oliver Labadie, E. H. Le Duc, Wm. Leonard, Frank E. Long, Francescom Luigi, Robt. Leland, H. H.

PROFESSIONAL CARDS.

Broadway Theatre Building,
41st St. and Broadway, N. Y.**HEPNER**97 Washington Street,
Chicago.

Leads the world in

TOUPEES.

WIGSGrease Paints
and Powders.**BLANCHE CHAPMAN**

ARABIAN GIRL, HERALD SQUARE THEATRE, NEW YORK.

Percy Plunkett

COMEDIAN.

Second season as

JEWILIKER HAY in**TENNESSEE'S PARTNER.**The Jewiliker Hay of Percy Plunkett was as good as ever. Plunkett is one of the best "old men" on the stage, and he furnishes plenty of comedy in this play.—*Indianapolis News*, Sept. 13, 1898.

AT LIBERTY AFTER MAY 20.

Address Actors' Society, N. Y.

SARAH TRUAX

Leading Woman, Shubert Stock Co., Bastable Theatre, Syracuse, N. Y.

The Lady Gay Spanker of Miss Truax was a fresh, wholesome and captivating performance. The dash, vivacity and good nature of this celebrated character were reflected with a spirit and earnestness that plainly showed that Miss Truax was in love with her lines.—*Syracuse Herald*, April 18, 1899.**BENJAMIN HOWARD**

MODERN YOUNG MEN.

Address Burnet House, Cincinnati.

Caroline Rhodes

JUANA in CARMEN.

With **OLGA NETHERSOLE**,

AT LIBERTY

For Summer and Next Season.

Address MIRROR.

JOHN MCGHIEMusical Director for Francis Wilson Co.
En route.

At Liberty for Summer and Following Season.

Address DRAMATIC MIRROR.

Robert Elliott

LYCEUM THEATRE.

Specially engaged for **We Uns of Tennessee**.

American Theatre, May 9.

Lester LonerganWITH **MODJESKA**.

At Liberty for Next Season.

JOSEPH DESBERGER904 OLIVE ST.,
ST. LOUIS, MO.

OR MIRROR.

Kate Fletcher

AT LIBERTY.

Characters, Heavies, Comedy and Old Women.
Address 431 W. N. Y. Street, Indianapolis, Ind., or Agents**EMMETT C. KING**Solicits Spring Engagement,
Leading Juvenile or Heavy.
Three consecutive years in stock.
Address, 306 Lexington Ave., New York.**BRIGHAM ROYCE**Re-engaged by Daniel Frohman
for Mr. Hackett's Co., '99-1900.

AT LIBERTY FOR SUMMER STOCK, 1899.

ALFRED BRADLEYAddress 1440 Broadway,
BUSINESS MGR. MODJESKA.**JOHN E.****MAY****Henshaw AND Ten Broeck**

THE MAN IN THE MOON.

CAMILLE PORTERDisengaged. Ingenues and Juveniles.
Address MIRROR.

PROFESSIONAL CARDS.

ALICE KAUSER

Dramatists' Agent.

Address 1432 Broadway, New York.

Wm. H. YoungWith **MODJESKA**.

Stage Director and Comedian.

Touchstone, Drunken Porter, Clown in Cleopatra, Etc

EN TOUR. AT LIBERTY AFTER MAY 1.

GRACE GOLDEN

Prima Donna Soprano.

PARIS, FRANCE.

Messrs. Monroe & Co., 7 Rue Scribe.

Chas. H. Bradshaw
The Kansas City
Pork Packer,
Smyth & Rice,
My Friend From India Co.**Ethel Strickland**
Leading Business
Contralto with
Smyth & Rice,
My Friend From India Co.**GEORGE MACK**
TITLE ROLE
WITH
Smyth & Rice,
My Friend From India Co.**Scott Cooper**
AT LIBERTY
For Summer and 1899-1900.
Characters, Heavies, Old Men.
1897-98 and 1898-99, Albaugh's Stock Co.
Address LYCEUM THEATRE, Baltimore, Md.**LEE BAKER**
WM. OWEN CO., '98-'99.
ANTONIO, LAERTES, COL. DAMAS.
AT LIBERTY AFTER JUNE 1.
Heavies, Character, Old Men, preferred
Per. ad. 6121 Ellis Ave., Chicago.**VERNON SOMERS**
LEADING MAN.
LOST IN NEW YORK CO. Address MIRROR.**Wilfrid North.**

Mrs. Fiske's Company.

PEARL EVELYNNE

Invites Offers for Summer.

MILLE FIFT CO.

Address MIRROR.

CHARLOTTE LAMBERT1898—The Adventuress in The Sporting Duchess.
1898-99—The Lobbyist in The Carpet Bagger.
Address MIRROR or Agents.**Henry Wehke**

"PROPS" and SMALL PARTS.

AT LIBERTY FOR NEXT SEASON

Address care MIRROR.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

MAYME GEHRUE**A Dangerous Maid Co.**Miss Mayme Gehrue, as the wife of the wigmaker, proved a decided acquisition. She is bubbling over with humor, and her singing and dancing are something worth while.—*Boston Traveler*, Apr. 18.Mayme Gehrue is a new face in the cast since the last engagement here. She does a capital bit of character work as the wife of the wigmaker. Her cake walk specialty is one of the most prominent features, and is worth going a long distance to see. She is, without any exaggeration, a very clever little woman, and an exceedingly strong addition to the company.—*Boston Herald*, Apr. 18.Miss Mayme Gehrue scored one of the most notable hits of the performance. Seeming equally at home in every branch of terpsichoreanism from the "toe business" of the "premiere danseuse" to the latest touch in cake walking.—*Rochester Chronicle*, Apr. 8.**FLORA STANIFORD**

Specially engaged to create Mme. Berlandt in the production "Ma Cousine," supporting Madam Pilar-Morine.

Address MIRROR.

Harry Burkhardt**JUVENILE LEADS.**

JACK WARREN in A MODERN MATCH.

Forepaugh's Stock, Philadelphia, Pa.

JOHN J. FARRELL

LEADING MAN.

Hopkins Stock Co., St. Charles Theatre, New Orleans, La.

SALEM SCUDDER in THE OCTOROON

ADELINE MANN

At Liberty for Summer Stock.

Empire Theatre Stock, 1898.

Address care The New Boy Co. En route.

EMILY WAKEMAN

The Jersey City Evening Journal, April 4, 1899, says: "Upstairs fun from start to finish is My Friend From India. The famous 'mirror scene' is reproduced with the same detail and clever acting which made it a feature of the play during its run in New York. In this part MISS EMILY WAKEMAN, as MRS. BERKMAN-STREETE, shows marked ability and a thorough knowledge of the part."

THIS ABILITY AND CLEVERNESS IS OPEN TO MANAGERS FOR FALL, 1899.

Address care THE MIRROR.

OSCAR EAGLE

Invites offers for SUMMER STOCK.

STAGE DIRECTOR or LEADING BUSINESS.

AT LIBERTY MAY 6.

Address TEMPLE THEATRE, Louisville, Ky.

LILLIAN LAWRENCE

Leading Woman—Castle Square Theatre, Boston, Mass.

Lady Harding proved to be a part admirably suited to Miss Lillian Lawrence, and her work in this character of many contradictions again proved her widely varied abilities, among which her command of the art of elocution is at all times prominent.—*Boston Herald*, April 11, 1899.**LOUISE HEPNER**

Specially engaged for Australia to play the "Salvation" Lassie in The Belle of New York. Returns to America about Sept. 1, 1899.

Address Rooms 3 and 4, Broadway Theatre Building, New York.

MR. SYDNEY TOLER.

LEADING MAN.

WITH : : :

Corse Payton.

IN STOCK,

NEWARK THEATRE,
NEWARK, N. J.**VALERIE BERGERE**

Leading Woman, Girard Ave. Theatre Stock Co., Philadelphia, Pa.—Second Season.

Valerie Berge as Kate Kennion, the daughter of General Kennion, added to the successes she has made in the Girard Avenue Stock Company.

NELLIE DENVER in THE SILVER KING.

Hannah May Ingham

LEADS.

AT LIBERTY AFTER MAY 1.

Address care MIRROR or Agents.

ROSE STAHL

LEADING WOMAN Shubert Stock Co., New Baker Theatre, Rochester, N. Y.

It goes without saying that Rose Stahl made an interesting Lady Harding. When Miss Stahl appears each week at the Baker it simply means that she adds one more success to her Rochester records. In her latest part she won her audience, heart and soul, at the beginning of the drama, and by her clever acting wrung from them round after round of applause.—*Democrat-Chronicle*, April 18, 1899.**R. A. ROBERTS AND INCE** John E.

GREATER NEW YORK DRAMATIC AND MUSICAL EXCHANGE.

Musical Department in charge of Eugene Clarke.

Managers' and Actors' Agents. Vaudeville Sketches Written, Rehearsed and Booked. Plays Read and Rewritten.

To lease for Stock: GREAT BROOKLYN HANDICAP, FUN IN A BOARDING SCHOOL.

JOHN E. INCE, - - - Offices, Broadway Theatre Building, New York.

MANAGERS' DIRECTORY.

ARK.-PRESCOTT.

Greeson's Opera House

Just completed. On Iron Mountain R. R., midway between Hot Springs and Texarkana. Good show town. Population 3,000. Only Opera House in Nevada County. Now booking for next season.

Wanted, good Comedy attraction for opening week.

W. S. WOLFE, Mgr.

CONN.-ANSONIA.

Auditorium

Population 14,000; 28,000 to draw from. New Theatre, new scenery, electric lights, steam heat. Time open for good attractions. Write or wire at once.

J. LOUIS UNGERER.

FLORIDA-KEY WEST.

San Carlos Opera House

90 miles from Havana, Cuba. Population 25,000. Seating capacity 1,000. The SAN CARLOS has been entirely remodeled and improved. Size of stage 41 x 44 feet, proscenium opening 14 x 26 feet, height from stage to flies 28 feet. First-class attractions can make money here. For open time and further information, address

Q. CHARLES BALL, Mgr.

KANS.-ARKANSAS CITY.

Fifth Ave. Opera House

Pop. 8,500. Seating cap. 1,000.

AMOS GIPSON, Mgr.

ME.-BATH.

Columbia Theatre

Under new management. All contracts under old management will be carried out. Open time in April and May.

Now booking for season of 1899-1900. Strong attractions wanted. Write or wire.

OLIVER MOSES, Mgr.

MISS.-COLUMBUS.

New O'Neill Theatre

Population 10,000. Seats 750. Steam heated, electricity, gas and all conveniences. No better one-night stand in the South. Less than six hours from Meridian, Jackson and Greenville, Miss.; Memphis and Jackson, Tenn.; Mobile, Montgomery and Birmingham, Ala. Now booking only first-class attractions for season 1899-1900. Write or wire.

WM. P. MAHON, Bus. Mgr.,

Lock Box 92, Columbus, Miss. MAHON Bros., Lessees and Managers.

MISS.-HOLLY SPRINGS.

Holly Springs Opera House

Pop. 3,500. Seats 400. Electricity. 45 miles from Memphis. Junction Ill. Central and K. C. M. & B. R. R. Booking season 1899-1900.

HARRIS B. SHUMACKER, Mgr.

N. C.-OXFORD.

Opera House

Under new management. Thoroughly renovated. Seating capacity 600. First-class one-night stands wanted. Good show town for good attractions.

W. E. MASSENBURG, Mgr.

N. J.-HOBOKEN.

Soulier's Lyric Theatre

For open time 1899 and 1900 address

H. P. SOULIER, Hoboken, N. J.

Or H. S. TAYLOR, Broadway and 40th St., N. Y.

NEW MEXICO.-ALBUQUERQUE.

New Opera House

Costing \$30,000. Ground floor. Ready to open Aug. 1. Seating capacity 1,200; population 15,000. Big stage. Can stage any production. Now booking season 1899-1900. First class attractions can play one, two or three night stands and pack them at \$1.50 and \$2.00 prices. The Breadbasket of the Southwest.

J. FRANK HEAD, Mgr.,

Canton, Ill.

O.-LEBANON.

Lebanon Opera House

Only theatre in Warren county, midway between Dayton and Cincinnati. Two railroads. Population to draw from 25,000. Splendid show town for good attractions. Seating capacity 1,000. Strong attractions wanted.

Good open time.

M. E. GUSTIN, Mgr.

O.-ZANESVILLE.

Schultz's Opera House

BEST ONE NIGHT STAND IN OHIO.

Population 30,000. Now booking A1 attractions for season of 1899-1900. Address

R. D. SCHULTZ, Mgr.

PA.-KANE.

Opera House

NOTICE TO MANAGERS.

The Auditorium will be remodelled and improved during the summer and will be known hereafter as the OPERA HOUSE.

A ground floor Theatre and not the third floor hall. The best attractions are played and are patronized by the best people. All local affairs are given here, which is the best proof of its prosperity.

For open time address

G. E. VERBECK, Mgr.

PA.-KANE.

Lyceum Theatre

Not a Skating Rink, but a theatre, centrally located, playing to good business. Now booking balance of season and next. For time and terms address

A. B. COHN, Mgr.

Over 50 references can be given to Managers and Companies who have played it.

S. C.-NEWBERRY.

Opera House

Under new management. Refurnished throughout. Seating capacity 750. Electric lights. Now booking for season 1899-1900. Write or wire.

VOSS & SCHOLTZ, Lessees & Mgrs.

MANAGERS' DIRECTORY.

VT.-BURLINGTON.

Howard Opera House

Mrs. W. K. Walker, so long associated with her late husband in the management of this well-known theatre, will assume entire control on May 1, 1899, for two years. This is one of the best show towns in the United States. No limit to receipts, from \$1,200, single performance, down to \$1,000, one of the best months in season, good open time. Address all mail to

LOCK BOX 27, BURLINGTON, VT.

No mail should be sent to Howard Opera House before May, 1899.

WIS.-MARINETTE.

Scott Opera House

Seating 1,200. Drawing pop. 3,000. Can stage any production. Up-to-date scenery. Booking for 1899-1900. Wanted, good attractions.

CHAS. T. GREENE, Bus. Mgr.

WIS.-STEVENS POINT.

The New Grand Opera House

On the ground floor. All the modern improvements. Good open time, both in this season and season of 1899-1900, for first-class attractions.

W. L. BRONSON, Mgr.

WIS.-NEW LONDON.

Grand Opera House

Population 5,000. Ground floor. Capacity 1,000. Address

HICKY & LUTSV, Props.

WIS.-OSHKOSH.

Grand Opera House

Population 30,000. The only theatre in the city. Ground floor. Capacity 1,200.

J. E. WILLIAMS, Manager.

CAN.-ROSSLAND, B. C.

Rossland Opera House

This House will change hands on the expiration of the present lease in June, 1899. Managers requiring dates after that time will communicate with

W. E. FALDING,

Managing Director Opera House Co.,

Box 611, Rossland, B. C.

BE PARTICULAR TO ADDRESS TO BOX 611.

CAN.-ST. JOHN, N. B.

Opera House

Population 50,000. House seats 1,200. First open time: Aug. 2 to 19, then Sept. 18 to 28. Hurry up! This is a crack show town.

A. O. SKINNER, Mgr.

HOTELS, ETC.

MD.-BALTIMORE.

653 W. Franklin St.

Convenient to all theatres. Excellent location. Boarding.

HELEN L. SMITH,

(Formerly of the profession.)

O.-CLEVELAND.

Weddell House

The U. S. Hotel Co.
50 rooms at \$2.00.
50 rooms at \$2.50.
75 rooms at \$3.00 to \$4.00.
All meals 50c. each.

Managers,

C. A. SWAN & W. L. BATES.

PROFESSIONAL CARDS.

Alice Holbrook

PRIMA DONNA, BRINKLEY OPERA CO.
Summer season 1899.
HATTIE in Hoyt's STRANGER IN NEW YORK.
Season of 1898-99.
Address MIRROR office.

W. B. WARREN,

Business Representative for

CORINNE.

At Liberty after June 30th.

BUSINESS MANAGER, TREASURER or ADVANCE.

Address per Route or MIRROR.

Mr. Sydney Rosenfeld,

1919 SEVENTH AVENUE, N. Y.

Telephone, 456 Harlem. Cable Address, Assurro, New York

WM. C. OTT

Musical Director (Piano) and Arranger.
Care St. Charles Hotel, Scranton, Pa.

J. PALMER COLLINS

with
CHARLES O'MALLEY.

FREDERICK KENSIL

Juveniles and Heavies.
Stock Engagements Preferred
Address MIRROR.

LILLIAN DIX

At Liberty. Invites Offers for Summer.
Characters, heavies, comedy and old women. Ad. MIRROR.

Arthur Vaughan Johnson

BARITONE, JUVENILE LEADS, AND OLD MEN.
Address MIRROR.

JULIA BLANC

CHARACTERS.
THANHOUSER-HATCH CO., Milwaukee, Wis.

MURRY WOODS

Stage Manager, E. H. Sothorn Co.

PROFESSIONAL CARDS.

Addison Pitt

Prodigal Daughter Co.

Alice Johnson

At liberty next season. Address MIRROR.

Alice Williams

Ingenue. 21 Montague St., Arlington Heights, Mass.

Amy Lee

Comedienne. Care MIRROR.

Anna Raynor

Contralto, Opera or Farce. Address MIRROR.

Andrew Robson

The Musketeers, Broadway Theatre, N. Y. City.

Baby Beatrice

Singing and Dancing Comedienne. Parts. MIRROR.

Ben B. Vernon

The Richard Mansfield Co. Address MIRROR.

Carl Stockdale

Heavies. Address MIRROR.

Cora Williams

Class. In What Happened to Jones, Season '98-9.

Charles Klein

Empire Theatre, New York.

Charles Le Brandt

Mr. Daniel Frohman's The Prisoner of Zenda.

Darrell Vinton

Leading Man, Nashville Stock.

Dean Raymond

Engaged. Address 131 W. 40th St., New York City.

Donald Bruce Wallace.

1004 K Street, N. W., Washington, D. C.

Elsie Clark

Character, Comedy, Emotional. At liberty. Add. MIRROR.

Edward Webb

Tenor Comique. Engaged. Tams.

Emma Lindberg

Ingenue. John Griffith Co. MIRROR.

Ethel Brandon

Leads and Heavies. At liberty. Address MIRROR.

Ethel Barrington

Leading Juvenile or Ingenue. Disengaged. Add. MIRROR.

Eleanor Merron

Address MIRROR or Agents.

Ella Bailey Robertson

Disengaged for Summer. Address MIRROR.

Eugenie Fredericks

Characters. Contralto. Address MIRROR.

Fannie Denham Rouse

Engaged season 1898-99. Address care MIRROR.

Fanny Cohen

Comedienne. At liberty 1899-1900. Agents or 32 W. 121st St.

G. A. Stryker

Leads, heavies and characters. Address MIRROR.

George Henry Trader

Address 902 Driggs Avenue, Williamsburg.

Gilbert Ely

Character Actor. Girard Avenue Stock. Philadelphia, Pa.

Gus P. Thomas

Address MIRROR.

H. A. Albin

Manager. Address MIRROR.

Harriet Sterling

Address care MIRROR.

Helen Guest

Juvenile or Ingenue. Engaged. Address MIRROR.

Irene Mull

Prima Donna Contralto. Address 128 W. 63d St., N. Y.

Irving Walton

Comedian. Invites offers. Enroute. Elroy Stock Co.

J. Harvey Cook

Starring Elroy Stock Co.

James Carew

Leading Business, with Jno. Griffith Co. Address MIRROR.

PROFESSIONAL CARDS.

James L. Carhart

Old Men Roles. Rob't B. Mantell, Season 1898-'99.

John C. Fowler

Versatile Leads. Stage Manager. At liberty. MIRROR.

Julia Hanchett

At liberty. Characters and Grand Dames. Add. MIRROR.

Julie Jolie

Comedienne. Disengaged. Opera, Farce or Extravaganza.

Kitty Marcellus.

Prima Donna Soprano. Address Agents or MIRROR.

Lizzie Morgan

Second year, Castle Square Theatre, Boston.

Lola Morrisse

Comedienne. Comedy, Drama. Liberty, Summer. MIRROR.

Louise A. Sully

Leading Lady, Dan'l Sully Co.

Lillian Andrews

Grand Dames and Characters. Princess Theatre, Toronto.

Leonora Bradley

Will consider offers 1899-1900. Lyceum Theatre, Baltimore.

Lotta Linthicum

Permanent address, 181 W. 75th Street.

Laura Millard

Prima Donna, Castle Square Opera Co.

Lydia Knott

With Gerald Griffin, Keith's, N. Y., May 22

Margaret Dibdin

Leading Woman. Peoria (Ill.) Stock Co.

Mortimer V. A. Smith

Heavies. Disengaged. Address St. Paul, Minn.

Madeleine Lack

Hotel Topsy Turvy, Hayt's Australia Co.

Maud Madison

La Danseuse Artistique. Ingenues. 221 6th Ave., N. Y.

Miss Hattie E. Schell

Comedienne and Ingenue. At liberty.

Miss Eleanor Jenkins

Soprano Soubrette. 116 Linden Ave., Joliet, Ill.

Mr. Marshall P. Wilder

Permanent address care New York Post Office.

Mr. Mervyn Dallas

Address Lyceum Theatre, or MIRROR.

Mlle. Proto

Originator Cake Walk on Toe. Belle of N. Y., London.

Nat E. Solomons

Musical Director (Piano). At liberty. MIRROR.

Nellie Maskell

At liberty for Spring or Summer. 350 Jay St., Brooklyn.

R. C. Chamberlin

Chas. Coghlan Co. Per. address 131 W. 40th St.

Richard G. Williams

Stage Manager The Manicurist.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

CHARACTER
and
COMEDY.

DISENGAGED

after June 15.
Season 1899-1900.

Communications
to
Dramatic Mirror

Stella de Claire
Georgia Welles

Re-engaged with Frawley Co. Columbia Theatre, Washington, D. C.
CAREY in ALABAMA.

H. PERCY MELDON

Invites offers for Summer and next Season.

LEADING BUSINESS WITH OR WITHOUT STAGE DIRECTION.

REFERENCE: My work, under almost unsurmountable obstacles, at the Third Avenue Theatre, this season.
Address "THE PRISCO," 448 Third Avenue.

SELMA HERMAN

LEADING WOMAN.

Bartholdi Hotel, New York.

WALTER D. GREENE

Leading Heavy Roles.

AUDITORIUM WOODWARD STOCK CO., - KANSAS CITY, MO.

Week April 9-Jim Dixon in The Fatal Card.

One of the best pieces of character acting the Woodward Company has yet shown is the impersonation of Dixon in this play by Mr. Walter Greene. The intensity of feeling, the expressiveness of reading and manner, not to speak of a skilful makeup, combine to bring Mr. Greene's performance into conspicuous prominence. His villainy was roundly hissed by yesterday's audiences.—Kansas City Journal.

Theodore Roberts

AT LIBERTY MAY 8.

INVITES OFFERS FOR SUMMER STOCK. Address The Lambs, 70 West 36th St., N. Y.

MR JOHN FLOOD

LEADING BUSINESS.

3d Year, Lyceum Theatre, Baltimore. Disengaged.

"Never before in an extended experience of the theatre have we been present at such a welcome as Mr. Flood received from an audience that filled every part of this beautiful theatre."—Baltimore Telegram.

WILLIS GRANGER

Starring with his own Company.

Opened in Chicago, April 9, 1899.

LOUISE BEAUDET

As Mlle. FIFI.

Manhattan Theatre, New York.

Invites offers for next season: Low's Exchange, 1123 Broadway, New York

MARION BALLOU

THE TURTLE.

Mlle. Marion Ballou fait une très gentille soubrette, pleine de vivacité et d'entrain. C'est en réalité le seul bon rôle de toute la distribution.—La Minerve, Montreal, Ca.
Miss Marion Ballou, soubrette piquante et sautillante, méritée de félicitations, en autant que peut en mériter le rôle qu'elle remplit.—La Presse, Montreal, Ca.
Address 218 W. 44th St., N. Y.

LOUISE WAKELEE

AT LIBERTY.

Miss Wakelee has something that cannot be learned—she has inborn sincerity, and in her earnest, unaffected way she comes very near to truth.—Boston Transcript.

Address 101 East 25th Street.

Alma Kruger

MARYLAND CALVERT in THE HEART OF MARYLAND.

David Belasco's Company

May Wilkes

STARRING IN

THE QUEEN OF DIAMONDS.

FERREE & LACROIX, Agents, N. W. Cor. 28th St. and Broadway.

Sheridan Block.

Leads, Leading Heavies, Etc.

AT LIBERTY.

Address Actors' Society or Agents.

RICHARD BUHLER

"CASSIO"
MacLean Tyler Sanford Co.,
Herald Square Theatre.

PRE-OPINIONS:
As Cassio Richard Buhler received an ovation second only to the first appearance of the star. He was pronounced by many the best Cassio a New York audience has seen for many a day.—Associated Press.
Richard Buhler, as Cassio, gave a very intelligent performance, one that seemed to rise. He did more than speak his lines, he impressed you with the idea that he understood what they meant. It pleased to see an actor who is able to be completely at his ease.—Alton Daily.
The Cassio was a man fresh to the New York stage—Richard Buhler. He was graceful and played with considerable interest in his work.—N. Y. World.
Richard Buhler made a handsome Cassio and played the lieutenant with manly grace and earnestness.—Evening World

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

KATHERINE ROBER

EN ROUTE.

Under the management of
CHAS. H. HANSENFORDER.

FRANK PETERS

AUGUSTUS PITOU'S COS., Four Seasons.

LOUIS JAMES CO., 1897-98.

JAMES-KIDDER-WARDE CO., 1898-99.

"The Marc Antony of Mr. Frank Peters was a clever piece of acting. His address to the Romans over the body of Julius Caesar was finely executed."—Boston Daily Globe.

HOWARD HALL

Season 1899-1900, will star in the romantic play,

A SOLDIER OF THE EMPIRE

Direction SPECK, WALL & IRIS, 30 W. 29th St., New York, N. Y.

GUY BATES POST

JUVENILES and HEAVIES.

Weston Stock Co.,

Albany, N. Y.

WM. SELLERY

SINGING COMEDIAN.

Address MIRROR.

ALMA AIKEN

Stock Engagement Preferred.

AT LIBERTY.

HEAVIES OR CHARACTER.

Address MIRROR.

MABEL AMBER

LEADING WOMAN, JAS. K. HACKETT CO.

Permanent Address, 33 West 63rd St., New York.

ARTHUR HOOPS

RUPERT in RUPERT OF HENTZAU—Jas. K. Hackett Co. LEADS.

Address Lyceum Theatre.

MARY SANDERS

2d Year—CASTLE SQUARE THEATRE, BOSTON, MASS.

THE IDLER.—Miss Sanders plays the part of a young girl with such considerable ability and foresight as to render the minor character of Kate Merryweather a very decided feature of the piece.—Boston Evening Transcript, April 11, 1899.

MAGNETIC NELLIE

HAWTHORNE

Leading and Featured Mathews and Bulger Co.

MATTIE KEENE

SINGING COMEDIENNE.

Will Negotiate for New York Productions.

Address MIRROR or Agents.

JANE KENNARK

Leading Woman.

Second season, Albany's Lyceum Theatre Stock Co., Baltimore, Md.

AT LIBERTY.

Invites offers for Spring, Summer and next season.

JOHN CRAIG

SUPPORTING MRS. FISKE, DISENGAGED ABOUT MAY 1.

Permanent address, 54 Elm Place, Mt. Vernon, N. Y.

MISS ST. GEO. HUSSEY

AS

MRS. B. O'SHAUGHNESSY

(By EIDETH ELLIS BAKER).

Communications National Show Printing Company, Chicago, Ill.

LEE STERRETT

STAGE DIRECTOR, GENERAL ACTOR.

Invites offers for season 1899-1900.

Care Walter's Comedy Co., Worcester, Mass., April 17-22; Lowell, Mass., April 24-29

W. J. COGSWELL

Invites Offers. Experienced Stage Manager.

ECCENTRIC COMEDY, OLD MEN OR HEAVIES.

Address this office.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.



AMERICA'S GREATEST
IRISH COMEDIENNE
MISS
Maggie LeClair
—AND—
THE VERSATILE
General Character Comedian
Jas. F. Casey
Are AT LIBERTY for Next Season.
Address, MIRROR.



FRANK SHERIDAN AND **ARTHUR LARKIN**
Now Starring in the Phenomenally Funny Farce,
HIS BETTER HALF.
New York Office, 1326 Broadway.

ANNA E. DAVIS AND **FREDERIC HERZOG**
LEADING BUSINESS. FEATURED.
PITMAN STOCK CO. FLORA M. BLANEY, Manager, 1368 Broadway.

WALTER CREIGHTON
DISENGAGED
For Stock—Spring and Summer
LEADING JUVENILE. Fifth Ave., 114th St.

MR. ALFRED FISHER
Stage Manager.
AT LIBERTY. FOR SUMMER STOCK.
Address 6 E. 97th St., N. Y.

HARRY CORSON CLARKE
Special Spring Engagement,
COLUMBIA THEATRE, WASHINGTON, D. C.

At Liberty after May 1st. **ISABEL PITT LEWIS** For Summer Stock Engagement
LEADING WOMAN.
"Here is an opulent presence, suggestive, say, of the unruffled composure of Ada Rehan, and her utterance also has been modeled elegantly in the same mold. If she has any annoying fault it is in carrying this to the degree of exaggeration in her more violent scenes. But it carries conviction and, of course, that is what she is after. Her quiet moods, especially the happy, thoughtless passages before grief sets in, are done with infectious good humor."—*The Sun with the Lorgnette, Boston Record.*
Address MIRROR.

FLORENCE STONE
LEADING WOMAN.
Specially Engaged for Murray & Long's American Production of "London Life."
"Miss Florence Stone was extremely good as the heroine. Her work could not be improved upon."—*ALAN DALK, N. Y. Journal, March 24.*
"Miss Florence Stone made the hit of the evening."—*N. Y. World, March 21.*
Permanent Address, MIRROR.

William Friend
COMEDIAN.
As JEAN RAVAGOT—GAY PAREE, CASINO, N. Y.

Edna G. Brothers
Formerly with Mrs. Fiske and Stuart Robson Companies.
Juveniles. At Liberty.
Edwin Holt
With Stuart Robson. Address MIRROR.

MR. AND MRS. EDWARD ESMONDE
Presenting Mr. Sidney Wilmer's latest one-act comedy.

THE FOOLISH MR. WISE
In First-Class Vaudeville Theatres, Season 1898-1900.

LOUISE MACKINTOSH
ROBERT ROGERS
Characters and Comedy. Valentine Stock, Columbus, O. Second Year.

Margaret May
SPORTING LIFE CO. McVICKER'S THEATRE.
Edward M. Wade
AT LIBERTY. Address Agents or MIRROR.

AMELIA SUMMERVILLE.
Address MIRROR office.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

1884---1899
The American Academy of the Dramatic Arts
—AND—
Empire Theatre Dramatic School.
FRANKLIN H. SARGENT, President.
For 15 years a practical training school for the stage in connection with Charles Frohman's New York Theatres and Travelling Companies.
...OPEN ALL THE YEAR...
Apply to E. P. STEPHENSON, Room 145, Carnegie Hall, N. Y.

STANHOPE---WHEATCROFT
Dramatic School.
HOLLAND BUILDING, 1440 BROADWAY, COR. 40TH ST., N. Y. CITY.
ADELINE STANHOPE WHEATCROFT - DIRECTOR
PRIVATE LESSONS AND SUMMER CLASSES.
Practical instruction in all that pertains to the Stage. The regular course is completed in six months, from October until April. Graduates now appearing in many of the best companies.
PROSPECTUS MAILED ON APPLICATION.

The National Dramatic Conservatory
THE BERKELEY LYCEUM,
23 WEST FORTY-FOURTH STREET.
F. F. MACKAY - DIRECTORS
ELEANOR GEORGEN - DIRECTORS
Students thoroughly prepared for the stage. OPEN THE YEAR ROUND. Special Summer course of six weeks begins July 6.
Regular Fall course of six months will begin Oct. 10.
Professionals coached in special parts. Private lessons at all hours. Full particulars mailed on application.

ROSE EYTINGE
24 and 26 West 22d Street, till further notice.
Instruction in Acting. Disengaged for balance of this season and next.

HART CONWAY'S
CHICAGO SCHOOL OF ACTING
CONSOLIDATED WITH
THE CHICAGO MUSICAL COLLEGE
Fall term commences Sept. 12. For particulars address 322 Michigan Blvd., CHICAGO, ILL.

THOROUGH AND PRACTICAL
Stage Instruction

Ladies and gentlemen desirous of adopting the stage as a profession will find the best practical advantages at the

NEW YORK SCHOOL OF ACTING,
26 EAST 23d ST., NEW YORK.
ELMER H. YOUNGMAN, - - - Director.

Essentials only are taught, the length of time necessary to complete the course is short, and the charges are moderate.

EDWIN GORDON LAWRENCE
the well-known romantic actor and highly successful teacher, is associated with this school and gives individual instruction to every student.
CIRCULAR ON APPLICATION.

Rosa Rand
DRAMATIC STUDIO
914 CARNEGIE HALL.
Students prepared for the Stage, Platform and Social Circle. Particular attention paid to coaching Amateurs. Voice culture and voice placing a specialty.
PROFESSIONALS AND SKETCHES REHEARSED

ENGAGEMENTS GUARANTEED.
The Edwin Forrest School of Dramatic Arts
121 LAMBERT STREET, PHILADELPHIA, PA.
ROBERT G. HAGNER - DIRECTOR.

MR. PARSON PRICE, Voice Culture.
Speaking and Singing. Teacher of JULIA MARLOWE, MAUDE ADAMS, IDA CONQUEST, FANNY DAVENPORT. References—MRS. CURRIER. Send for circular.
8 E. 17th St., New York.

PROFESSIONAL CARDS.
W. F. ROCHESTER

Alice Nielsen Opera Co.
Charles D. Herman.
LEADING SUPPORT—MODJESKA—1898-1899.
AT LIBERTY FOR NEXT SEASON.
Address 227 Cooper St., Camden, N. J.

VERNER CLARGES
WITH
MR. JOSEPH JEFFERSON.

HARRY and MARIE WEEKS
En route, 81 Perkins Co. Offers invited for next season, after Aug. 15.
Home address, 140 York St., Philadelphia, Pa.

ALFRED AYRES, 218 W. 15th St., N. Y.

Instruction in ELOCUTION—all branches—and DRAMATIC ART. Author of "Acting and Actors," a book for students of the actor's art. Price, \$1.25.
There are chapters of the book that ought to be printed in tract form and put into the hands of every member of the dramatic profession.—*Boston Evening Transcript.*
Author of "The Essentials of Elocution."—A guide for such as would be natural yet not commonplace, effective yet not declamatory; would "let discretion be their tutor, and suit the action to the word and the word to the action." NEW EDITION. CONTENTS TREBLED.
It is a case where brevity is the soul of value.—*Rochester Herald.*
His suggestions are simple and sensible.—*The Congregationalist.*
Original and brightly written.—*Richard Henry Stoddard.*
An excellent work.—*Boston Beacon.*
It is worth more than all the ponderous philosophies on the subject.—*Lutheran Observer.*
Cloth binding. Price 75 cents.
FUNK & WAGNALLS CO., Publishers, 30 Lafayette Pl., N. Y.
MAY BE ORDERED FROM THE AUTHOR.

PROFESSOR RESTA
Ballet Master, Teacher of Dance,
.... Mimic and Plastic.
21 East 17th Street.
SEASONS: Paris, Eden Theatre; Nice, Jette Promenade; Monte Carlo, Montreal Opera House; New York, Niblo's; Philadelphia, Grand Opera House, etc., etc.
Classes and Private Instruction morning, afternoon and evening. Pupils trained for the professional stage and positions secured. All branches of character, grotesque, mimic and classic, also skirt, Spanish, song and dance, and French novelties taught.

THE HENRY C. de MILLE
SCHOOL FOR GIRLS.
An ideal home in the Ramapo Hills near New York, where every girl receives individual attention.
For ILLUSTRATED CIRCULAR address
MRS. H. C. de MILLE, Pompton, N. J.

ROSE BECKETT Maitress de Danse, originator of new up-to-date dances. 210 West 43d St. Engagements guaranteed.

PROFESSIONAL CARDS.
HORACE LEWIS
Principal Comedian, Character Actor and Old Man.
AT LIBERTY. THE PLAYERS.

Josephine Florence Shepherd
AT LIBERTY FOR NEXT SEASON.
CHARACTER and GRAND DAMES.
Address Agents or MIRROR.

Sylvain Langlois
LEADING BARITONE,
Grand and Light Opera.
AT LIBERTY for Summer and Winter Season.
Address: DRAMATIC PUB. CO., 328 Dearborn St., Chicago.

FANNIE MYERS
Prima Donna—Mezzo-Soprano,
Invites offers for Summer and Winter Season.
Address: DRAMATIC PUB. CO., 328 Dearborn St., Chicago.



THE
SEER
PRINT,
242 & 244 W. 41st St.,
Between Broadway and 8th Ave.,
N. Y. CITY.

THE BEST AND MOST
EFFECTIVE

Lithographs
...AND...
Block Work

FOR THEATRICAL AND COMMERCIAL
ADVERTISING.

CONTRACTS NOW MADE FOR
SEASON 1899-1900.

WE CARRY Stock Lithographs and Block
Letters for Stock Stands, &c.
SUPERIOR TYPE WORK.

PIKE OPERA HOUSE, Cincinnati, Ohio.
GRAND OPERA HOUSE, Indianapolis, Ind.

Direction of **SOSMAN, LANDIS & HUNT.**
Now reorganizing the

STOCK COMPANIES

For these Two Theatres, for Season 1899-1900.

Would like to hear from All First-Class artists available for next season.

Address, **DAVID H. HUNT, Manager, Cincinnati, Ohio.**

NOW A PERMANENT SUCCESS.

H. R. JACOBS' LYCEUM
(Formerly Harmanus Bleecker Hall), ALBANY, N. Y.
REMODELLED AT A COST OF \$35,000.

MAKING ONE OF AMERICA'S HANDSOMEST THEATRES
SEATING CAPACITY 1900.

HAVE MAY AND JUNE OPEN. Also, BOOKING FOR NEXT SEASON.

PRICES, 15c. to \$1.00.

Address **H. R. JACOBS** as above, or **Klaw & Erlanger, New York City.**

A REVELATION TO THE SOUTH—RENTFROW'S BIG STOCK CO.

The Original Jolly Pathfinders. High Grade Band and Classic Orchestra. Our business—the capacity of every Theatre.
People dumfounded at our success and wonder how we can put up such a show at popular prices.

SEASON 1899 and 1900
RENTFROW'S BIG COMEDY CO.—Southern.
RENTFROW'S BIG STOCK CO.—Northern.
RENTFROW'S BIG SCENIC PRODUCTION, A Chain of Evidence.
RENTFROW'S BELOW ZERO COMPANY.

SPECIAL FEATURES—Band, Orchestra, Scenery, Mechanical Effects, Specialties and Novelties, Latest Animated Pictures, Continuous Shows, and the most pleasing Repertoire of Original Plays on the road.

TIME ALL FILLED. J. N. RENTFROW.
Montgomery, Ala., April 17, week. Jackson, Tenn., May 1, week. Cairo, Ill., May 13, week.
Good opening for good people; fine plays and comedies to let on royalty.
Permanent address, SEYMOUR & MUTH, Printers, GRAND RAPIDS, MICH.

Leading Comedian Wanted

For SUMMER SEASON at

CASTLE SQUARE THEATRE, BOSTON.

Must be of established reputation. Address with full particulars

Manager J. H. EMERY

NEW SUMMER THEATRE
SHREVEPORT, LA.

Will Open Sunday, May 21, 1899

First-class Vaudeville Artists Wanted. Refined Specialty People. Open time for good Stock Company. Write or wire at once.

DAVIS & McCANN, Proprietors.

Address **SOL DAVIS, Manager.**

WANTED. ATTRACTIONS

For Mittenhal's Circuit of

SUMMER PARKS.

Can offer six weeks' work. Wanted, Organized Repertoire Companies in Comedies with Specialties, Operas, Minstrels, Farce-Comedies, Vaudeville Acts and other indoor attractions. Season opens June 11.
P. S.—Now engaging people for The Aubrey Dramatic Company for next season. Send route far enough ahead. Consider silence a polite negative.

Address **AUBREY MITTENTHAL, Kalamazoo, Mich.**

ARE YOU GOING TO EUROPE?

Fast and superb service from **BOSTON** to **QUEENSTOWN** and **LIVERPOOL**, upon modern twin-screw, big-keel steamships of

DOMINION LINE

"NEW ENGLAND," 11,400 tons. "CANADA," 9,000 tons. "DERBY-HIRE," 6,900 tons.
CROSSING THE ATLANTIC IN LESS THAN SEVEN DAYS.

MONTREAL SERVICE From Montreal and Quebec to Liverpool via Londonderry. Shortest Sea Passage.
EDWIN M. LOW, Gen'l Aut., 1123 B'way, Townsend Bldg., NEW YORK.

Just a Few Return Dates...

TENNESSEE'S
- - PARDNER
ARTHUR C. ALSTON, Prop. and Mgr.

St. Mary's, Ohio, May 1.
Anderson, Ind., May 2.
Bloomington, Ind., May 3.
Indianapolis, Ind., May 4, 5, 6.

THE MISSOURI GIRL

Has 42 Different Styles of Paper.

MAHLER BROS.

6th Ave. & 31st St.

Headquarters for
Theatrical Underwear

Are now showing the newest Spring
Creations in Millinery, Ladies' Cos-
tumes, Silk and Wash Waists and Sep-
arate Skirts for Dress and Evening
wear.

A full line of De Voy's and other
theatrical make-ups always on hand.

Write for a copy of our The-
atrical Catalogue, free upon re-
quest.

WIGS
TOUPÉES.

Grease Paints and Face Powders.

SATISFACTION GUARANTEED.

CHAS. L. LIETZ,

No. 39 West 28th St., New York.

MAURICE
HERRMANN
COSTUMER.
20 West Twenty-Seventh Street,
Near Broadway.

MILLER
COSTUMER.

229-231-233 North 8th Street, - Philadelphia
N. Y. Office, BROADWAY THEATRE BUILDING.

The Eaves Costume Co.,
63 E. 12th St., N. Y. City.

To make room for new stock we will sell
our character and historical costumes, boots,
tights, swords, etc., at half their value.
Over 4,000 costumes in stock.

JOS. HEMBERGER
MERCHANT TAILOR,
405 Sixth Avenue, - First Floor.
Latest Fall Importations Now Ready.

A. KOEHLER & CO.,
COSTUMERS.
34 Union Square, bet. 17th and 18th Sts.
Estimates furnished for Plays. Costumes made to order.
Large stock of Historical Costumes.

BEE WHEELER
Artistic Designer of Stage and Evening Hats.
309 West 34th Street, N. Y.

MISS R. COHEN,
182 E. 70 St.
Formerly 100 E. 68 St.

STREET AND EVENING COSTUMES.
Mrs. Cohen's, 629 6th Ave., nr. 37th St.

TYPEWRITING,
STENOGRAPHY,
TRANSLATIONS.
49 West 28th St., Tel. 681 38th St.
71 Broadway, " 3183 Cortlandt.
1440 " " 2773 38th.
1402 " " "

Actors and Managers can communicate directly with
American Dramatic Authors, by addressing them at

AMERICAN DRAMATISTS CLUB
1440 Broadway, New York.

By sending particulars of their needs to the Secretary,
(Charles Barnard), as above, general notice will be issued
to the members. Information also as to proprietary plays
already produced.

STENOGRAPHY
TYPEWRITING
DUPLICATING
Lowest Rates.
Room 3, 1368 B'way, cor. 57th St.

PLAYS for amateur and professional
actors. New 128-page cata-
logue is now ready and will
be sent free on request.

DRAMATIC PUBLISHING CO., 358 Dearborn St., Chicago

Large Hall, 265 W. 41st St., cor. 8th Avenue.

35 x 50. FOR REHEARSALS. Well lighted and ventilated,
steam heated; conveniently located; prices reasonable.

Piano and organ.
JOHN E. McBRIDE, American Hotel, N. Y.

Laura Keene's Biography

By **JOHN CREAHAN.**

"We have, perhaps, said enough to indicate
the pleasure which lovers of things theatrical
will find in this book."—*Philadelphia Tele-*
graph.

"Written by a loving hand."—*Philadelphia*
Bulletin.

"The author makes his biography as inter-
esting as an absorbing romance by a great
writer."—*F. C. Richter.*

"The chapters dealing with the assassina-
tion of President Lincoln are touched upon
with great delicacy and good taste."—*Tag-*
gart's Times, Philadelphia.

"The biographer has gathered together a
host of material which will prove valuable to
the future student of the history of the drama."
—*Philadelphia Record.*

"I greatly enjoyed your work. There is
not a dull paragraph in it. Your description
of that lovely nook, Tobyhanna, reminds me
of the third act of 'As You Like It.'"—*John*
Mathews.

"A work of much value to those who are in-
terested in the history of the stage."—*Boston*
Daily Globe.

"There is an attack on the strong-minded
women and female clubs."—*Boston Journal.*

"A biographical monument of exhaustive
scope."—*Dramatic Mirror.*

"One of those delightful reminiscential
books which are always welcome."—*Minne-*
apolis Journal.

"An interesting topic which the author has
admirably treated. It is the story of a re-
markable woman."—*Washington Post.*

Price, \$1.50. Bound in Cloth.

The Rodgers Publishing House, Philadelphia

F. F. PROCTOR'S

AMUSEMENT ENTERPRISES

F. F. PROCTOR, . . . Proprietor and Manager
J. AUSTIN FYNES, . . . General Manager

PROCTOR'S LELAND, ALBANY, N. Y.

REFINED VAUDEVILLE.

PROCTOR'S THEATRE, 23d STREET,
ORIGINAL CONTINUOUS VAUDEVILLE.

High-class novelties all the time, noon to 11 p. m.

THE PALACE,
58th Street and 3d Avenue Arcade.

CONTINUOUS VAUDEVILLE.

First-class attractions wanted at all times.

Write for details. Consider silence a polite negative.

SUCCESS I

Actors' Society

Dramatic Bureau,

131 WEST 40TH STREET.

Members Take Notice:

The Regular Meeting for the nomination of Direct-
ors will be held at the Berkeley Lyceum, on Tuesday,
the 10th of May, at 11 a. m.

The Original American Jones

G. C. BONIFACE, JR.

...AT LIBERTY...

ADDRESS:

THE PLAYERS, 16 Gramercy Park.

Managers, Attention!

MYERS GRAND, JANESVILLE, WIS.

PETER L. MYERS, Mgr.

Having assumed management of the above house again,
I can assure all attractions of merit profitable en-
gagements in Janesville. Population to draw from, 25,000.

Watertown Opera House, Watertown, Wis.

PETER L. MYERS, Mgr.

Seating capacity 800. Population to draw from, 15,000.

Address all communications for time to
MYERS GRAND, JANESVILLE.

Theatrical Typewriting

GEORGE W. KAUSER,

Room 5, 1432 Broadway, - New York.

Manuscripts from \$7.50.

Mimeographing, 75c. first hundred, 50c. each suc-
ceeding hundred. Only first-class work.

Plays on Royalty.

"THE MAINE AVENGED," A NEW YORK SUCCESS.

"THE LEGACY OF SIN."

"THE RIVER OF LIFE" and others.

Plays staged. Dramatic instruction given.

Amateurs Coached.

HAMILTON HARRIS, American Theatrical Exchange,

1328 Broadway, New York.

Patton Grand Opera House, Phoenix, Arizona.

Seating Cap., 1,000. Stage, 32 x 62 ft. 50 ft. to rigging loft.

SOME REFERENCES:

Grand Opera Co., Nov. 2 '98, \$1,000.00; Murray & Mack, Nov.

24, \$752.50; James Kidder, Wards, 3 nights and matinee,

\$2,740.00; South Before the War, Jan. 20, \$420.00; Mahara's

Minstrels, Feb. 2, \$360.00; Tennessee's Pardner, Feb. 7,

\$468.75; Hoyt's A Contented Woman, Feb. 13, \$601.40; An-

drewe Opera Co., Feb. 23, 24, 25, \$1,380.00; Why Smith

Left Home, Mar. 3, \$600.50; Blanche Walsh-Melbourne

MacDowell, Mar. 27, \$750.40. S. E. PATTON, Manager.

FAT REDUCED 15 POUNDS A MONTH.

No Starving—No Sickens. Sample Box, etc.

4c. **HALL CHEMICAL CO.,**

Dept. 81, St. Louis, Mo.